

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 31, 1918

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

“Vaudeville Wants Better Songs!”

—Theatrical Newspapers

VERY WELL THEN, we take it that by “better” songs is really meant ballads of the higher grade. Here are some that have stood the test and are worthy of the consideration of all artists using or able to use that type of song.

FIRST and foremost we offer Ball and Brennan’s exquisite composition “*With All My Heart and Soul*” of which the Musical Courier editorially said “We would rather have created Ernest R. Ball’s new ballad ‘*With All My Heart and Soul*’ destined to decorate every young girl’s piano, than composed one of Scriabine’s later symphonic poems.”

WITH artists of Alma Gluck’s calibre and standing singing Theo. Morse’s beautiful creation “*Sing Me Love’s Lullaby*” we have no hesitancy in recommending it to artists using high class compositions.

WE also direct attention to that standard waltz song triumph “*Give Me All of You*” by Earl Carroll and Milton E. Schwartzwald, from the light opera “*Flora Bella*.”

FINALLY and with high regard of its artistic value we present Ernest R. Ball and J. Kiern Brennan’s latest Celtic ballad “*I’ll Find A Bit of Heaven In Your Irish Heart of Love*.” The song which has already made a deep impression upon artists partial to this type of composition.

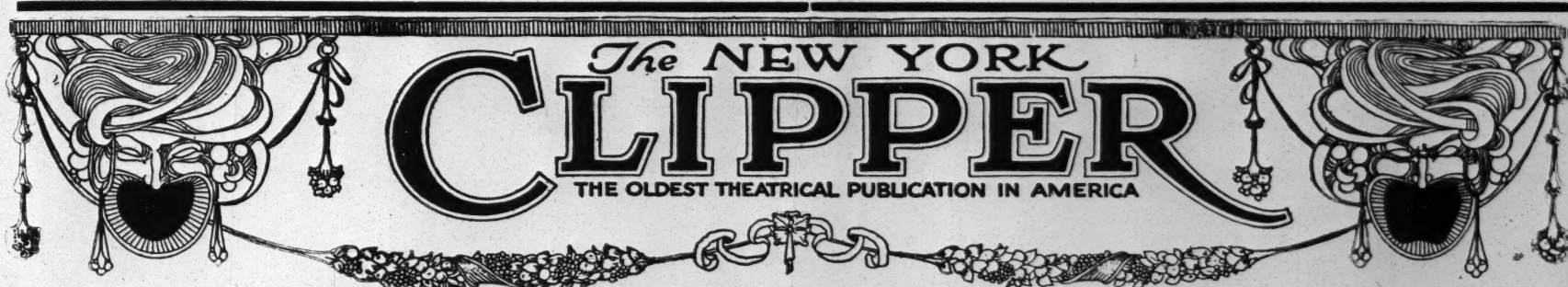
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MANAGERS TO PAY ACTS AGAIN

V. M. P. A. TO QUIZ DODGERS

At a meeting of the Vaudeville Managers' Protective Association, held early this week, at which representatives of the Shuberts and the motion picture industry were also present, it was decided that the rule of paying actors for the Tuesday lay-offs would be followed for the present week.

Although the resolution to pay them will probably be made each week, no blanket resolution covering the whole ten weeks' period was adopted, for the reason that the managers do not generally believe that the heatless Tuesday will last more than another week or two. Meetings are planned for each week in which it continues, however.

The matter of managers evading the resolution was also taken up, and some suspensions may follow complaints made by actors and agents, who alleged that many theatres belonging to the association have tried to avoid paying for the lay-off.

Pat Casey, president of the V. M. P. A., refused to give out the names of the offending houses, although he made the statement that their cases would be taken up at the next meeting, and, if the complaints were true they would be instantly suspended from the organization. At yesterday's meeting it was voted that the cases be investigated and brought up for decision next week.

The common method of evasion, according to the complaints received, was to give the act a contract for two days only. The managers believed that if the actor signed this the association could find no fault, since there would be no breach of contract.

Several actors refused to sign the contracts without first consulting Casey, and in this way he learned of the trick. He promptly issued orders to the effect that contracts for the first half of the week must be for three days, as always, and that the actors must be paid for the entire period.

Another method of evasion, which is said to have been practiced, was to contract for the act for a lesser sum than it would usually be paid, thus deducting for the lay-off while still keeping within the spirit of the rule. Thus, an act which ordinarily worked for \$150 for the three days, would be given a two-day contract for \$100.

The V. M. P. A. will investigate all such evasions, and devise protective regulations whereby they can be circumvented at its next meeting. Some cases where the management simply refused to pay, without any attempt at covering up the breaking of the law, have also come to the notice of the association. There are only a few of these, however.

LADY ABERDEEN IN VAUDEVILLE

Lady Aberdeen, wife of the former Governor-General of Canada, is now presenting a vaudeville turn in which she speaks about the care of babies in war time.

WEST VA. THEATRE MEN ORGANIZE

WHEELING, W. Va., Jan. 24.—At a meeting of the theatre managers of the State of West Virginia, held here to-day, an organization was perfected of the managers called: The West Virginia Circuit of Theatres. The officers elected were R. Robinson, Clarksburg, president; S. J. Hyman, vice-president; Fred E. Johnson, Wheeling, secretary. The directors are George Weeden, of Charleston, W. Va.; M. E. Morgan, of Fairmont, W. Va., and J. W. Mercer, of Washington, Pa. The object of the organization is to promote better conditions and surroundings in the theatres of West Virginia, and instill new life and energy into some of the theatres, for the mutual benefit of all concerned, also to be in a position to handle any adverse legislation that might arise in the State. Fred E. Johnson, of the Court Theatre, Wheeling, will have charge of the bookings.

REPORTS OF TROUBLE HEARD

Rumors of dissension within the producing offices of Hitchcock and Goetz found their way along Broadway during the last week, it even being intimated that the firm may come to an end before long. Disputes and jams have not been unfrequent, it was said, not the least of them concerning the leasing of the Fulton Theatre.

Another matter that caused trouble, it is said, was when a man connected with the offices of the firm was found to have taken \$1,000 from an actress for a part in one of the Hitchcock and Goetz productions. The discovery of the matter is said to have brought about several tense situations that were relieved only when Hitchcock ordered the return of the money to the leading woman.

MOSS TO BOOK GRAND OPERA HOUSE

The Grand Opera House on Twenty-third street, which for some time has been reported to have been on the alleged "blacklist" of the Vaudeville Managers' Protective Association, has finally been admitted to the organization after a series of refusals and B. S. Moss will book the acts going into it after Feb. 12.

The house is booked at present by Bill Casey, who took it over two weeks ago from Bernard Simon. It has a split week policy of six acts on a bill. Whether this policy will be continued under the Moss arrangement is not yet known.

EX-ACTRESS STARTS DIVORCE

CINCINNATI, Jan. 26.—Mrs. Katherys Tullidge, formerly known on the stage as Kitty Wheaton, sister of Ann Wheaton, has filed a suit for divorce and alimony from Frank G. Tullidge, who recently was dismissed from captaincy in the Army, following an escapade at Camp Sherman. The Tullidges recently announced a reconciliation in New York, but apparently it didn't last.

PAID TO BUY OFF DATE

ST. PETERSBURG, W. Va., Jan. 25.—"Everywoman," which was booked here for last Tuesday, when the theatres were ordered closed by the Government, bought off its date for O'Calla on Wednesday for \$400, and played here Wednesday instead taking in \$2,800 at two performances.

U. S. STARTS TICKET TAX INQUIRY

SUSPECTS INCORRECT RETURNS

As a result, it is said of having received what it believed to be fictitious statements of business done by various theatres and ticket agencies, the Government on Monday set to work a number of investigators, who will go through the books of not only the suspected companies, but of every theatre, cabaret and ticket agency in the city. The men are working under the supervision of D. J. Gantt, revenue collector for New York.

It is intimated that a number of theatres and agencies sent in reports in which the figures were intentionally lessened, believing that they could get away in this manner with paying only part of the war tax. Some amazing discoveries are expected, on this account, from the investigation tour, which will continue until every place is covered.

Although only a comparatively small number of returns on the admission tax are believed to have been falsified, the Revenue Department has decided to make sure by conducting a thorough and far reaching examination. It is understood that a similar investigation will be made every month or two.

The appearance of the revenue investigators created considerable of a stir on Monday, as none of the theatres nor agencies had expected their coming. In the beginning it was believed that the theatre men and agents would be left to themselves in the matter of making out returns, because it was not thought likely that any would falsify, considering the heavy penalties attached.

The examiners worked unannounced, each walking into an agency and asking for the books. The theatre box-offices have not yet been examined, as far as is known, the examiners intending to finish up the agencies before tackling the other job. As there are over a hundred such agencies in town it will probably be next week before the theatres are approached.

The investigation, it is believed, is also connected with the new ruling on the admission tax, given last week. It was formerly thought that the tax should be collected on the box-office price, regardless of the price for which the agent sold the ticket. The new ruling gave out the decision that the tax should be ten per cent of the price the ticket sold for, whether it was the same or larger than the box-office price. Agents who had been selling tickets at fifty cents or a dollar over the box-office price, therefore, are required to pay the tax for that extra sum. It was estimated that this new ruling would bring in about \$2,000 a month from Manhattan.

As the books are largely in a jumble on account of this misunderstanding, part of the purpose of the investigation may have been to straighten out the mixups.

KELLY AND CAMPBELL SUED

Perry J. Kelly and Robert J. Campbell were made the defendants in an action last week brought by Mary Overing, the mother of three children who are known as Ruth Warren, Ethel Warren and Billy Wayne, in which they seek to collect \$2,000 which, they maintain, is due them for salary.

According to their complaint, which was filed by Harry Sacks Heckheimer, they state they were engaged by the defendants to appear in various productions under one-year contract entered into last July that guaranteed them \$250 weekly salary. They admit that the amount named was paid to them for two weeks, beginning Sept. 1, but charge that further payments were not forthcoming, and that they were discharged. They now want the balance of the money.

SUES JOE WOOD

Benjamin J. Stutz started an action against Joe Wood, the producer, last week, for \$2,000, which, he claims, is due him for salary. He is being represented by Harry S. Heckheimer.

In his complaint Stutz claims that Wood engaged him to act as manager of one of his productions and guaranteed him thirty weeks' work, beginning Nov. 15. He states that when the time arrived for him to take up his duties, however, there was no job waiting for him. The suit is the result. Woods, through Gus Drier, his attorney, states that Stutz has no claim because he was notified on Sept. 27 that the contract was off, and that he would not be able to employ him.

ZIEGFELD DROPS 9 O'CLOCK IDEA

Flo Ziegfeld has dropped the plan which he had under way to put a nine o'clock show on the roof of the New Amsterdam Theatre mainly, so it is reported, because George M. Cohan, whose Revue is playing in that house, objected.

Cohan, it is said, had no object to the regular "Follies" being run on the roof of the house where his show was playing because it does not begin until the curtain has been rung down on the Revue. But he did object to the nine o'clock idea, because it would be direct competition with his offering. The matter finally was put up to Klaw and Erlanger, it is said, with the result that Ziegfeld called off preparations for the carrying out of the idea.

WILKES THROUGH FOR SEASON

The Pacific Producing Company, backed by the Wilkes Brothers, stock producers from the West, and which put on "Broken Threads" at the Fulton Theatre earlier in the season, has concluded that it will do no more producing this season, having decided to let the production of a piece in which they were to star Mabel Taliaferro go until next season or later.

HILL GETS "ODDS AND ENDS"

Gus Hill last week acquired the road rights to "Odds and Ends," and will start it down through the South early next season, with the possibility of giving it a try-out over the army cantonment route also. The reported price he paid for the rights is \$2,500.

HIP SUNDAYS TO TOTAL \$50,000

The Sunday rentals of the Hippodrome for the present season have, so far, totaled nearly \$30,000, and it is expected they will touch \$50,000 before the big house closes its doors for the season.

SPECIAL NOTICE

Owing to the Garfield closing order, the Clipper is, unavoidably, printed one day later and will, therefore, not reach subscribers and newsstands until one day after its usual schedule.

CLOSING HITS ROAD SHOWS HARD

EFFORTS TO AID THEM FAIL

While the order of Fuel Administrator Garfield to close theatres on Tuesdays for the next eight weeks is not going to be felt very seriously by the houses in large cities, because of the fact that they can put in one or two matinees and make up for whatever they lost on the closed day, the order is a very hard blow to the one-night road attractions.

An appeal to Washington in behalf of the one, two- and three-night attractions has been made by Attorney Ligon Johnson, of the United Managers' Protective Association, but no relief is in sight and little or none can be hoped for.

This hardship is mainly through the fact that such a company cannot give matinees, for the very good reason that there are not enough people in the towns they play to supply an audience for both a matinee and night performance. And, even though there were, people in such towns work in the afternoons. Therefore, whatever they lose on Tuesday is gone forever, because they have no way of making it up.

Despite this fact, however, there seems to be no way of cutting expenses. Paper for such shows has to be ordered all the way from two to six weeks in advance in order to reach the designated points under present transportation conditions. Most shows have already ordered their paper for the majority of the Tuesdays affected, which will be a dead loss in addition to the date booked. The closed Tuesday does not obviate the necessity of jumps either, which have to be made whether the houses are open or closed.

Then, there are many houses throughout the country that are dark at least three nights a week, and Attorney Johnson pointed out to the Government that it might be a good plan to let such houses remain open on Tuesday in the event that they secured a show for that day and would be closed two or three of the other days in the week. His efforts, however, were unavailing, the final decision being that the house must be dark on Tuesday, though that is the only day in the week on which a show has been booked into it.

Considerable confusion seems to be broadcast concerning the order, and an announcement by the Memphis Theatre Managers' Association in the papers of that city last week, added to it, as it stated that houses could open in Tennessee on Tuesday, provided no fuel were used, which is in contradiction to the rulings made in other sections of the country. The announcement was stated to have been made as the result of a ruling made by Fuel Administrator for Tennessee Myers. It was as follows:

"Fuel Administrator Myers has ruled that the theatres and motion picture houses of Tennessee may remain open as usual on Mondays and operate on Tuesday provided that fuel is not consumed. The Memphis theatre managers appreciate the liberal view taken by Administrator Myers to give the public recreation and diversion during these trying times, particularly as the operation of theatres will in no way conflict with the conserving of coal, which is the object of Dr. Garfield's order."

The announcement was signed by the Memphis Theatre Managers, representing the Orpheum Theatre, Loew's Princess, Empire Theatre No. 1, Queen, Rex, Grand, Loew's Lyceum, Majestic No. 2, Empire No. 2, De Sota, Rialto, Daisy, Metropolitan, Lyric, New Majestic No. 1, Old Majestic No. 1, Beauty, American, Lenola.

How Administrator Myers came to make a ruling differing from those of other administrators is not divulged, but many house and company managers wish that others would follow his example.

COMMONWEALTH WANTS FUNDS

An invitation meeting of the Commonwealth Opera Company was held in Aeolian Hall Tuesday morning, in an endeavor to work up public interest in the movement, and also to obtain some founders who would supply the necessary capital. The organization still needs one hundred persons who will each give \$100, and as soon as these are obtained the company will start active work. It is expected by those at the head that many of these will be forthcoming as a result of the meeting.

John Philip Sousa, who is president of the Commonwealth; Dudley Field Malone, a founder, and Charles D. Isaacson, of the New York *Globe*, also one of the founders, were the principal speakers. Each made an appeal for funds, pointing out the advantages to the community to be derived from the existence of the opera company. Henry Hadley, composer of the opera "Azora," was in the audience, and he gave a short speech in which he pledged his support to the movement. W. G. Stewart, director of the organization, acted as chairman. Besides the speeches there were also vocal numbers by Philip Spooner, Idelle Patterson, Grace Clark and Raymond Ellis. About four hundred were present.

ADELE RITCHIE BEING SUED

Adele Ritchie is being sued for \$100, the price of a bracelet she bought from E. S. Freisinger, a costumer, in Dec., 1913. According to F. Sperling, attorney for the complainant, Miss Ritchie stated that she hadn't any money and that her husband, Guy Bates Post, could not be held liable for the debt, as it was incurred before her marriage to him. Post has been served with a subpoena to appear in court Feb. 14 to ascertain what money he has.

TITHERADGE IS ALIVE AND WELL

LONDON, Eng., Jan. 23.—It has been learned here that the recent report that Dion Titheradge had been killed at the front in France was unfounded.



PRIMROSE SEAMON

Now Being Featured with "Hello America"

MANAGERS PAY STAGE HANDS; AVERT CRISIS

FEB. 12TH OPENING DOUBTFUL

The crisis looked for in the relations of the legitimate managers of New York, and the stage hands and musicians, growing out of the Garfield closing order, and over the question of a deduction in payment for the same, was temporarily postponed for the time being, at any rate, by the action of the managers in deciding to pay all concerned full salaries. This decision was made at a meeting held late last week.

The United Managers' Protective Association and the International Alliance of Theatrical Stage Employees held a meeting last Wednesday for the purpose of discussing the situation, but could come to no satisfactory agreement. Another meeting was scheduled for Thursday, but was called off by the U. M. P. A. owing to differences of opinion that arose the week before over the giving of matinee performances on Monday between members of the managers' organization. The internal dissension over the question in the ranks of the U. M. P. A. resulted in each manager deciding to settle the matter of payment of the stage hands, etc., according to his own view of the subject.

While the expected rift in the hitherto friendly relations of managers and stage hands did not materialize this week, there is no certainty that the future contains a promise of the continuance of the present status of either side toward the other. A great deal depends on whether the extra Monday matinee, which was added by all of the New York houses this week, continues to be profitable or not. In the event that the extra Monday show should lose favor after a week or two, and be dropped for lack of patronage, there is little doubt but that managers, stage hands, and musicians will find a new problem confronting them.

One result of the dispute which threatened over the Monday performance salary question between managers and stage employees, is the likelihood that the powers that be in Washington will deny the request of the U. M. P. A. now pending, to allow the theatres to remain open on Tuesday, February 12, which is Lincoln's Birthday. The managers propose to close their houses instead on the following day, which happens to be Ash Wednesday, always a very poor day for theatres.

It is not generally known that the principal reason for changing the original closing day from Tuesday to Monday, was very largely the result of the efforts of the I. A. T. S. E., the stage hands' organization having sent three representatives to Washington at their own expense to confer with President Wilson. The aid of national labor leaders of powerful influence was also enlisted, and it is said that their efforts counted greatly in having the Garfield order changed.

That there should be any question whatever about the managers paying full salaries to their employees, after the work the Union had done in practically making the Monday opening possible, was not particularly pleasing to the Washington authorities, who evidently were taken completely by surprise by the managers' action in starting a controversy. In view of the fact that the managers were fully aware of the part the stage hands had played in putting the Monday opening over, it is understood that official Washington is not inclined to give the Lincoln's Birthday plan the consideration it might have otherwise merited, had the salary dispute not arisen.

The first indication that a serious disagreement might arise between the managers and the I. A. T. S. E. came on last Friday night, when Oliver Morosco paid off his stage crew and deducted an amount proportionate for one performance from

(Continued on page 31.)

HUDSON ONLY THEATRE OPEN

UNION HILL, N. J., Jan. 29.—The Hudson Theatre will be the only theatre open to-day east of the Mississippi. Nor will Manager William Wood nor the Keith company be disobeying the Garfield rule for closing amusement houses. The Hudson will open by special permission of the Fuel Administrator, obtained through Hudson County Fuel Administrator Fall. The Hudson will play two performances for the benefit of the K. of C. war fund, the proceeds to go to Palisade Council committee. The regular Hudson popular prices will prevail at both the matinee and evening performances.

JULIAN ELTINGE

Julian Eltinge, whose photograph is reproduced on the cover of this week's issue of the CLIPPER, is heading the bills of the B. F. Keith theatres.

Mr. Eltinge has proven himself to be the best drawing card in American vaudeville and, as at each performance he is turning hundreds of patrons away, managers do not begrudge him the largest single salary ever paid a vaudevillian.

April 15 will find Mr. Eltinge again on the motion picture lot, this time with his own studio, in Los Angeles.

SHOWS HAVE ODD BOOKINGS

In the midst of what is termed a theatrical war between Klaw & Erlanger and the Shuberts, two odd bookings were made last week in New York theatres. Last Thursday William A. Brady, affiliated with the Shuberts, booked "The Indestructible Wife" in the Hudson Theatre, always a K. & E. house. Two days later Cohan & Harris, staunch adherents of Klaw & Erlanger, signed contracts for the presentation of "The Little Teacher" in William A. Brady's Playhouse.

THEY STICK TO JOLSON

Nine members of the company that supported Al. Jolson in "Robinson Crusoe, Jr.," have been re-engaged by the Shuberts and they appear in Jolson's new starring vehicle, "Sinbad," which is due for presentation at the Winter Garden week of February 9. They are: Franklyn A. Batie, Lawrence D'Orsay, Johnny Berkes, Frank Grace, George Thornton, Harry Kearley, Frank Holmes, Kitty Doner and Mabel Withee.

CAMP THEATRES OPEN

The Liberty Theatre at Camp Dix will open on Sunday, Feb. 3, with "General Post." The theatre was to have opened several weeks ago, but the camp went into quarantine on account of measles. Following this play for the first half will be "Baby Mine," and the last half bill is "Kick In." The Camp Devens theatre opened on the 28th with Marty McHale and his baseball picture.

RECEIVER FOR PRODUCERS

A receiver has been appointed for Everall and Wallach, following the action of the Robert Law Scenic Studios to recover a debt of \$627.07. Sam H. Wallach is a brother-in-law of the late H. B. Harris. The creditors are Milton Hartman and Leon Laski, \$1,500; Review of Reviews, \$600; Tucker Printing Co., \$350; Herman Bach, \$50; New York Printing Co., \$1,600.

MANAGER'S HOME BURNS

CINCINNATI, O., Jan. 23.—While the mercury was trying to do a disappearing act around 22 below last week, Manager Theodore Aylward of the Grand Opera House was compelled to fight a fire at his home in Fort Thomas, Ky. He was slightly burned on the hands. Several members of his family also had narrow escapes. The fire loss was small.

CLUBHOUSE WILL BE DELAYED

On account of the scarcity of labor, the new N. V. A. clubhouse will not be ready for opening until May 1, or later, it was announced this week. Work is progressing on the house, however, so it is believed that the May date is final.

SECOND CLOSED MONDAY BEATS FIRST

BWAY THEATRES GET BIG MONEY

The second fuelless holiday in most instances was productive of even better business for the legitimate theatres than the first. This was rather surprising, in view of the fact that on January 21, the first of the Garfield Mondays, but very few of the Broadway theatres gave matinee performances.

The Hippodrome was one of the few houses which fell behind its January 21 business this Monday. At the January 21 matinee the Hipp. did \$4,176, and at the night show \$4,323. This Monday the receipts of the Hipp matinee showed box-office takings of \$3,798, with the night performance birning in \$3,800. This Monday's business at the Hipp, however, was near capacity, and no complaints are being made by the management.

According to their representative, all of the Shubert houses did a bigger business this Monday than they did on January 21. Capacity business was the rule at the Shubert, the Forty-fourth Street Roof and the Wintergarden at both performances. On January 21 the night shows were a bit off at the Shubert houses, thus accounting for the larger gross takings this Monday.

The Cohan Review, at the New Amsterdam, beat its January 21 evening performance this Monday night by over \$700. "The King," at the George M. Cohan, topped last Monday night's receipts by about \$500. "A Tailor-made Man," at the Cohan and Harris, and "Going Up," at the Liberty, averaging about the same amount over the previous Monday night.

The matinees at each of the Cohan and Harris attractions were capacity. The Globe sold out at both performances on January 28. The Globe gave no matinee on January 21, but did capacity at the night show.

General Post, a Dillingham show at the Gaiety, did a bigger night business on January 21 than it did on the first Garfield Monday. The Cort sold out at both performances on January 21, beating the receipts of last Monday by a slight margin.

MRS. BUSTANOBY SUES HUSBAND

Charging that her husband, Jacques Bustanoby, the restaurateur, owes her \$5,500 borrowed money, Mrs. Elizabeth F. Bustanoby sued him for that amount last week in the Supreme Court. The Bustanoby restaurant is much frequented by theatrical people.

Through Steinfeld and Meier, her attorneys, Mrs. Bustanoby charges that she and her husband have lived apart since last April, when she left him and began an action for divorce. In support of her claim for the money, Attorney Steinfeld submitted to the court an agreement purporting to have been signed by her husband in which he acknowledges borrowing the money and promises to repay it within one year.

AFTER "PARLOR, BEDROOM, BATH"

Leffler & Bratton have begun negotiations for the road rights of "Parlor, Bedroom and Bath," as have also Sam Blair and a couple of other interests. It is believed that the piece would be a good attraction for the cantonment route next season if it did not go well on the road.

CAMPS GET "VERY GOOD EDDIE"

Leffler & Bratton's "Very Good, Eddie," is to go on the cantonment route the first week in March, although the point at which it will enter the circuit has not been decided upon.

MARGARET WILLARD BOOKED

Margaret Willard, billed as the Girl Wonderful, is being booked for a vaudeville tour in her Red Cross Poems Readings, by Earle Remington-Hines.

PRODUCER HELD FOR THEFT

Samuel E. Cohn, a producer, is in the Tombs awaiting trial charged with larceny.

It appears that, four months ago, Cohn entered into an agreement with Ned Wilson, whereby the latter was to write for him a tabloid, "From the Bowery to B'way," said tabloid to be paid for on a royalty basis with six others to follow and to play over thirty weeks' booking assured by Cohn. The company, with Mai Wilson as soubrette, rehearsed eight weeks and, when the tab did not get out the principals did.

Wilson then sued for the return of the manuscript and won his case by default. A few days later Cohn disappeared. It is then charged that Cohn obtained \$1,400 from Alexander Mons, who was to back the piece and who had also allowed him the use of his apartment. When Cohn disappeared, it is charged, he took with him practically all the belongings of Mons. About \$100 worth of these were located in various pawnshops, it is said. Detectives were then set upon his trail and, after being located, Cohn was sent to the Tombs to await trial.

"HONOR BRIGHT" SIGNS PLAYERS

Genevieve and Vivian Tobin, Rex McDougall and several other players were signed this week for "Honor Bright" and started rehearsing with the principals. Roy Cummings, of Cummings and Mitchell, was also offered a contract to sit in the audience and break in in ad lib fashion throughout the entire performance.

The show is being gotten into fair shape and is now scheduled to open in Stamford and New Haven for one night each next week and then come into New York for three days' rehearsing before opening at the Vanderbilt. Dave Bennett is rehearsing the chorus, and Edwin Emery is attending to the staging.

KENDAL LEFT \$331,000

LONDON, Eng., Jan. 22.—William H. Kendal, who died last November, left an estate valued at \$331,000.

U. M. P. A. ISSUES WARNING TO MANAGERS

WATCH MUSICIANS, IT SUGGESTS

As a direct result of the internment last week of two members of the "Katinka" orchestra by the Canadian authorities, and the subsequent fining of the manager of the show, who, being held responsible for the entry of the musicians into Canada, was penalized to the extent of \$300 for "aiding and abetting the enemy," the United Managers' Protective Association will issue a warning to all of its members this week, citing the "Katinka" case and informing managers operating traveling shows of the exact status of all persons not possessing full-fledged American citizenship.

The "Katinka" musicians, it seems, had received their first papers and had labored under the impression that the steps they had taken toward securing American citizenship were sufficient to allow them to enter Canada, without coming into conflict with the government officials of the Dominion. The company manager, A. W. Bachelder, had informed them, they claimed, that they could enter Canada and play the date at the Alexandria Theatre in Toronto without causing any trouble for themselves. Bachelder claimed that in advising the musicians as he did, that he was guided by instructions from his advance agent, who, in turn, acted under advices from the house manager in Toronto.

It is with the intention of avoiding future misunderstandings of this sort that the U. M. P. A. will notify its members of what they may expect should they carry musicians or performers who only possess first papers.

PETER IBBETSON CO. SUED

The preliminary examination in the case of Gertrude and Caroline Newell against the Peter Ibbetson Company has been started. From the papers in the case it appears that on March 24, 1917, the two, doing business under the name of Newell and Dudley, entered into an agreement with Constance Collier and Lee Shubert, whereby they were to furnish properties and other work for the Peter Ibbetson Company.

In an estimate of the cost before the agreement was drawn up it was stated that the work would cost \$8,500. Constance Collier and Lee Shubert were to pay them at the rate of \$2,000 down on the signing of the contract, \$2,000 on April 2, \$1,500 upon the completion of the work, and for the remaining \$3,000 the plaintiffs were to receive 10 per cent. of the profits of the piece, which, according to contract, was to be treated as an expense of the company, and was to be paid them prior to any stock dividends.

The play was produced April 9, and continued until June 15, when it closed for the summer, but was re-opened Sept. 3. According to the plaintiffs, the production to June 15 ran at a profit of \$12,862.95, and was still running at a profit after it reopened. The plaintiffs are asking for a judgment of \$1,286.30 plus some extras, also in the contract, of \$378.75.

LOSE CASE AGAINST THEATRE

Ada Coulburne and her husband, two colored people who sued the Manhattan Opera House and Morris Gest, Inc., for \$2,000 some time ago, alleging that they had been discriminated against through the management refusing to let them occupy seats which they had purchased, lost their case when it came to trial last week before Judge Noonan in the Third District Court.

The evidence in the case showed that they had purchased two seats in the orchestra, but one of them was later found to be broken, and they were asked to accept two others up-stairs. This they had refused to do, and, when they were not allowed to occupy the orchestra chairs, left the theatre. Harry S. Heckheimer represented the theatre in the action.

CAUSED ROW AT WINTER GARDEN

CAMP UPTON, L. I., Jan. 26.—Rumor has it that an official investigation may follow a disturbance created at the Winter Garden, New York, by a lieutenant from this camp. The lieutenant, it is said, refused to accept the hospitality which the management of the theatre extended to him and seventy-eight of his men. He paid for \$1 seats, but objected to approaching them through a certain door. Another lieutenant and eighty men from Camp Upton prevailed on the disturbers to leave. They then spent the evening at the Hippodrome.

DISAGREE OVER PLAY

It is announced that the delay of the presentation of "The Arabian Nights" at the Punch and Judy Theatre has been caused by the inability of Manager Charles Hopkins and Author Owen Davis to reach an agreement as to a revision of the play. If they are not able to agree on the subject it is probable that Hopkins may call in a new author to fix the play as he wants it.

WHITE RAT'S CASE POSTPONED

The investigation into the White Rats' financial affairs has been postponed for a week because Alvin T. Sapinski, counsel for Goldie Pemberton and the members of the White Rats Actors' Union, was called to Albany to appear before the Court of Appeals. Referee Lewis Schuldenfrei granted a postponement until next Friday afternoon.

USING RE-DATED TICKETS

Owing to the inability of ticket printing houses to turn out an adequate supply of tickets, the Winter Garden staff has dug up all the old unused tickets, which are being re-dated for immediate use.



JACK SHARGEL

Featured With Minsky Brothers Winter Garden Show Playing the B. F. Kahn Circuit of Theatres. Is He Good? Ask Geo. F. Belfrage.

VAUDEVILLE

ACTS ON ROYAL BILL FIGHT OVER SONG

SCHENCK AND MORTON INVOLVED

Two of the acts appearing at the Royal Theatre became involved in a fistic encounter last Thursday which brought about the withdrawal of one and a substitution of another act temporarily in the bill, necessitating a rearrangement of the program.

It seems that Morton and Claire, who were appearing at the Palace and the Royal theatres at the same time, were using a song which they rehearsed on Monday at both houses. The song in question was written by Van and Schenck, who are booked for a two-week engagement as headliners at the Royal. On Monday, Van and Schenck, who followed Morton and Claire on the bill, asked the latter to alterate the song, so that they could also use it. On Wednesday the song was further modified at the request of Van and Schenck. On Thursday, Morton and Claire went out and learned a new song to replace the one in controversy, but, prior to the matinee performance, Joe Schenck called Morton for making some alleged detrimental remarks about the act, and heated words followed.

Schenck could not restrain himself, and a fight then started, which was halted when two outsiders separated the pair. Manager Egan went back stage, and after hearing the cause of the quarrel, relieved Morton and Claire from playing out the remainder of the week at the Royal. On Friday, both turns were notified to appear at the United Booking Offices to explain their conduct, and after both sides were heard, it was announced that Morton and Claire should return to the bill, which they did on Friday night.

Harry Bulger replaced the Morton and Claire act while it was out of the bill.

GOOD BILL OPENS POLI'S

NEW HAVEN, Jan. 29.—Poli's Palace Theatre here opened last night with a bill of six acts and a feature picture. The theatre was recently closed on account of not complying with the fire regulations, but this defect has been remedied. The bill consisted of "Forest Fire," Boyle and Brazil, Halligan and Sykes, Fay, two two Cooleys and Fay, Weber and Ridnor and the Australian Creightons. The feature picture was Theda Bara in "Mme. Du Barry."

For the last half, starting Thursday, the bill will have "Forest Fire," Lester Sheehan and Pearl Regay, Frank Dobson, Four Harmony Kings, Broadway Duo, and Green and Miller, with "Empty Pockets," Herbert Brenon's production, as the feature picture.

HAVEZ WILL PRODUCE

Jean Havez is going into the production of vaudeville acts, and has already written ten, which he is putting into rehearsal immediately. One of them is to be called "The Dixie Girl and Her Mammies," and will be unique in that four middle aged negro women will be in it and sing Southern melodies. The women are all veterans of negro shows, such as "The Smart Set." The act will carry a special set representing a cotton field.

JEAN SOTHERN HAS NEW ACT

Jean Sothern will open on February 4 at Proctor's, Elizabeth, in her new single act for the U. B. O. She will enter New York on the eleventh. The act is all restricted material, and consists of songs about the pictures in which the star has appeared. Jack Henry is handling it.

ARE THANKFUL TO MANAGERS

A committee appointed by the members of the National Vaudeville Artists, Inc., last Saturday instructed Henry Chesterfield, secretary of the club, to send a letter of thanks to the members of the Vaudeville Managers' Association in appreciation for the order passed by the manager's association whereby the artists received their full pay for the past week's work. The committee consists of Thomas Meegan, James G. Reaney, Walter Hawley, Arthur Van, Robert Nome, Ben Hilbert and Charles O. Rice.

The managers held another meeting on Wednesday (yesterday), at which time the probability of making the full pay weeks stand as a set rule while the Tuesday closings were taking place weekly, was discussed.

"COWGIRLS" COMING

Bert LaMont is putting out a new act to be called "The Cow Girls," which is a replica of his old act "The Cowboys," except that the cast will be all women. The old act worked for several years all over the world, and was such a hit as to suggest the new one. The act was to have opened Monday at Perth Amboy, but one of the girls, Ray Chaplin, sprained her ankle, so that the opening has been postponed.

FAYS AND COOLEYS GET NEW ACT

Blanche Merrill has written a new one-scene vehicle for Fay, Two Cooleys and Fay, in which they will appear as four forest birds, one of which has been trapped by a hunter, the other birds effect a rescue of the bird prisoner. Leo Edwards has written the music numbers for the production, which has been staged with many scenic effects by Edwin T. Emery.

ACT LOSES SUIT

The Damascus Troupe, which brought an action against the Sheedy Agency and the Grand Opera House, Brooklyn, on the ground that they had been injured because billed at the house when they did not play there, lost the action in the Municipal Court last week, when Justice Panken ruled they were only entitled to a six-cent verdict.

"MACBETH" TRAVESTY COMING

As soon as she has finished her tour of Loew's Southern time, Lillian Kingston, who worked U. B. O. time in "The Coward," will open in a new act by James Horan, which is to be travesty on "Macbeth." The star accepted it because she once played Lady Macbeth seriously when leading woman with Robert Mantell.

TOURNEUR TO STAGE KEITH ACTS

The management of the Keith Circuit has made an arrangement with Maurice Tourneur by which that well known motion picture director will stage several acts of symbolism and fantasy to be played in the Keith theatres. This type of act is specially liked at present by the Keith executives.

ACT TO BE REVISED

The condensed version of "Divorcees," in which Laura Hope Crews is appearing in vaudeville, is to be withdrawn for a short while and thoroughly revised, with the idea of making it more suitable for vaudeville purposes, as it is thought to be too high-brow in its present shape.

IS PRODUCING NEW ACT

Charles Potsdam is producing a new act for William H. Saxton, entitled "The Editor," from the pen of Sam Morris. The turn is breaking in out of town before appearing on the Loew Circuit.

BELLE BAKER TAKES REST

Belle Baker returned to town last week for a brief rest. She is to appear as headliner on the middle western United time for the remainder of the season.

CONTRACT VALID IF ONLY ACTOR SIGNS IT

V. M. P. A. MAKES RULING

A ruling was made this week by the V. M. P. A. to the effect that the artist's signature on a contract constitutes an agreement, whether the producer signs it or not. The ruling was given in response to many complaints from performers, who charged that producers had secured their signatures, and then waited until they had seen their work before they would sign it.

Under this arrangement, the actor was bound to the producer, but if the producer did not care for the actor's work, or desired to drop him for any other reason, he could do so without notice, on the grounds that he had signed no agreement. This has been a prevalent custom among both producers of acts and managers of theatres.

From now on the signature of the artist and the delivery of the contract to the producer or manager constitutes a contract between the parties, and entitles the actor to all the benefits of such a contract, including two weeks' notice.

This will hold good even if the producer files the contract away and does not return a copy to the artist. The rule applies to all contracts made between its members and members of the N. V. A., and the association has promised to investigate and adjust any cases reported to its attention, in which the ruling is disobeyed.

ACT CHANGE ON BILLS

At the Palace Theatre last Monday, Deiro could not go on the bill on account of having had his accordion snowed in at his hotel the night before. Frisco deputized for him for the three shows Monday.

Bostock's Riding School act could not work on the bill at the same theatre on account of the tank used in Annette Kellermann's act not allowing sufficient space for this act to work on the stage.

At the Jefferson Theatre last Monday matinee, the Uneeda Girls were out of the bill on account of the non-arrival of baggage, but managed to work at the night shows.

Alfred Bergen disappointed at the Riverside Theatre last Monday and his place was taken by Bert Hanlon.

Bert Melrose was out of the bill at the Colonial Theatre last Monday on account of the spot assigned him.

The Toozoonin Arabs took the place of the Bostock Riding act at the Palace Theatre Monday night.

LAMONT IS A FATHER

Bert LaMont is the father of an eight-pound boy, born on January 23. It will be named Bertram Victor LaMont, Jr., after his father, although no one ever knew that the producer carried such a name before. LaMont, incidentally, won fifty-four bets on the fact that the child was a son.

W. V. M. A. TAKES THREE ACTS

B. D. Berg has just booked three of his girl acts over the W. V. M. A. time, and has returned to New York after a two weeks' sojourn in Chicago, completing the deal. The acts booked are "College Girl Frolics," "An Heir for a Night" and "Ocean Bound." They were booked up till June.

TIMBERG TO PRODUCE

Herman Timberg and Wilfred Berriek have formed a partnership to produce vaudeville acts. The first will be "The Viol-In," in which Morris Golden will be featured.

AL SILVER IS FINED \$100

In the Court of Special Sessions last Friday Albert Silver, a booking agent, pleaded guilty to the charge of carrying on business without a license, and was fined \$100, with an alternative of a thirty-day jail sentence. When first arraigned, several months ago, Silver pleaded not guilty, but, upon his counsel's advice, this plea was withdrawn and a plea of guilty substituted. Joseph S. Kleinman, representing the Bureau of Licenses, conducted the prosecution, and Thomas Evans and Mr. and Mrs. Raymond Gilbert made the complaint.

ACTS GO TO AFRICA

In the past two weeks five vaudeville acts and five dramatic people for stock companies have been sent to South Africa by the International Variety and Theatrical Agency. The acts, which have twenty weeks' contracts, are Wheeler and Dolan, Edwina Barry, Oh Hana Sun's "Vision of Japan" and Scott Gibson. The dramatic people are Eileen Erroll, Caroline Locke, Charles H. White, Ray Brown and Albert Lawrence.

SEVEN ACTS COME EAST

Seven new acts have come in from the West and have been booked on Loew's Eastern time. They are Leila Shaw and company, Clark's Hawaiians, Pealson and Goldie, "Echoes of Broadway," Fields and Wells, Al. Warman and "The Song and Dance Revue." Sam Baerwitz handles them.

PAVLOWA TO TOUR SO. AMERICA

Anna Pavlova will start from Porto Rico on February 1 for a long tour of South and Central America. She will have a ballet company composed of star dancers, among whom will be Alexandre Volinino and Steffa Plaskiowitz, who arrived in New York last week en route to San Juan.

MASLOVA JOINS PAVLOWA

Vlasta Maslova sailed last Saturday for San Juan, Porto Rico, to join the Pavlova Ballet Company, with which she will appear as a special feature premiere danseuse for Pavlova on her South American tour, beginning February 1, and ending November 1.

ORPHEUM HOUSES DOUBLE

Spokane, Wash., Jan. 28.—Hereafter, the Orpheum show, after having completed its run here, will go to Tacoma, and, instead of laying off one day, will give an extra performance on Thursday night, opening then instead of on Friday afternoon.

HALE MAY FORM NEW ACT

It is reported that Frank Hale and Signa Paterson have dissolved their vaudeville partnership and that Frank Hale is about to join Marion Davies, late of "Words and Music," in a new act.

LINDER HAS NEW ACT

Mark Linder is doing a new act, the feature of which is a drop representing accurately the capitol at Washington. It is a protean act and was written by Linder's partner, Miss Tillie Mora.

LYONS WITH SHEA OFFICE

Arthur S. Lyons, who formerly had entire charge of the Mark Levy office, is now with Harry A. Shea, who books the club and private entertainments for the Marcus Loew offices.

SOUBRETTE FORMS NEW ACT

Patsy Grey, formerly a soubrette at Kessler's Roof, and Artie Leeming have joined in a vaudeville act, and will open on the Loew time next week.

TWO AGENTS GET FRANCHISE

Bob Baker and Marvin Welt have been granted a franchise to book and operate through the Marcus Loew offices.

VAUDEVILLE

PALACE

For the first time in the history of this theatre, three shows were given on Monday with a sell-out at the box office for all of them. The crowd leaving the early afternoon show had to fight its way out of the lobby and through the crowd waiting to get in to see the so-called "supper" show.

The show was opened by Galetti's Baboons, who offered a skit called "A Day at the Races." The monkeys proved to be versatile entertainers and did several specialties in first-class style. The barber bit is exceedingly funny and well worked up.

Frisco occupied the second spot and offered a routine of various melodies which he played in good style on the xylophone. His act is further reviewed under New Acts.

Edwin Arden, assisted by a company of three, offered a novel playlet based on "the-spy-within"-plot idea and, while it carried a good punch was made convincing only by the splendid acting of Arden and Sarah Shields. The playlet concerns a story wherein a crippled spy is assisted by a Secret Service man in procuring a cipher code hidden in the heel of the shoe of an American major, who is to report the following day with his code, and is inveigled into the cripple's room at a hotel. The major lays emphasis on the fact that he has had practically no sleep for seven days. The cripple is assisted by the Secret Service man, and is about to relieve the major of the code when he turns the tables on them and captures them both.

The girl plays a good part during the early action of the sketch, but Arden assumes practically the entire burden.

James Mullen and Allan Coogan at last have a new act, and it is called "Odd Nonsense." They scored a big hit with it, and it is fully reviewed under New Acts.

Annette Kellermann's Big Show came next, with its quota of talent, led by Miss Kellermann herself and featuring Charles J. Adler, Edmund Makaliff and a group of beautiful girls. The act is in ten scenes and ran fifty minutes, giving Miss Kellermann ample opportunity to show her diversified talents. This act is reviewed under New Acts.

John Swor and West Avey had an easy spot with their low comedy, colored dialect act, which scored a big hit. The boys have added several new gags and their chatter came in for big approval, notwithstanding the fact that the audience hugely enjoyed the business of the pantomime poker game, whiskey-bottle-checker-game, dice game and boxing bout at the finish. They really were the laughing hit of the show.

Theodore Kosloff and his Russian ballet were a big feature, even though they followed the Russian dancing of Adler in the Kellermann act, and the toe dancing of Miss Kellermann. The Kosloff act went even bigger this week than last, and it is routine in such a manner as to make each and every dance, piece of music, vocal and instrumental come in for full appreciation. Of Kosloff nothing further need be said than that he is a master in his own field and that he has wisely surrounded himself with a fine array of talent, which adds not alone to the picture and his offerings, but each member of which is also qualified to stand alone were the test required. At this performance, a noteworthy thing was the splendid staging and the work of the Balaika players, who were kept off stage with the exception of one instance. The act ran thirty-two minutes and had one dance change from last week. That was the introduction of a Russian peasant dance, which went over in excellent style. Kosloff was compelled to step out into "one" to take a series of well-earned bows.

The Courtney Sisters returned with a new drop, some beautiful wardrobe and several dandy songs. The girls were in good voice and closed the show in fine style. The act is reviewed more fully under New Acts.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on pages 8 and 31)

RIVERSIDE

McMahon, Diamond and Chaplow opened the show and started the holiday matinee off with a rush. The rag doll bit was enjoyed, but the dancing of Diamond was the act's big feature. He was enthusiastically applauded after his Russian dancing number, in which he excels.

James C. Morton and Mamie Diamond, assisted by the two children, followed, and while the dancing portion of their offering suffered somewhat on account of following the Diamond act, the comedy antics of Morton were responsible for many laughs. Morton worked hard to put the comedy over and was well rewarded.

Frank Orth and Anne Cody scored a decided hit in their "Let's Take a Walk," a little singing and talking act, the success of which depends more upon the personality of the performers than the material used. The endeavors of Orth to make the acquaintance of the striking appearing Miss Cody, who, in the role of a French girl who spoke but little English, yet was anxious to assist him, was amusing. Miss Cody gave a remarkable impersonation of the stylish French girl and contributed largely to the success of the act.

Florrie Millership and Al. Gerrard presented "The Girl on the Magazine," the miniature musical comedy in which Joseph Santley and Ivy Sawyer were seen last season. With the exception of the introduction of one or two new songs, the act remains the same as before, although the work of Miss Millership seems to be an improvement over that of her predecessor. She sings well and dances excellently. Gerrard, in the role created by Santley, did well, and can be favorably compared with Joseph Santley, who, in roles like the one in the "Magazine" playlet, is almost in a class by himself.

Elizabeth Murray, with a fine repertoire of songs and some new stories, scored one of the big hits of the bill. Miss Murray has the knack of bringing out the points of her songs and stories in the most effective manner possible and as a result material which in other hands would be but ordinary, assumes fine proportions when incorporated in her act. Miss Murray is an artist in singing an Irish song and her "Says I to Myself" was enthusiastically applauded.

Owing to the late arrival of his train, Alfred Bergen, the baritone, did not appear and his place was filled by Bert Hanlon, the songwriter, who sang several of his new numbers and rendered a couple of humorous recitations.

Emmett Corrigan's "War Ballads" are little more than recitations, although he is supported by a cast of three. The first was "The British Tommy" next "The Re-Union" and then "Atta' Boy," a recruiting piece in which Corrigan was heard to excellent advantage.

Artie Mehlinger and George Meyer scored a hit of large proportions in their new act in which many of the old and new songs of Meyer are featured. Mehlinger puts a song over excellently and as Meyer has in his current catalog a number of songs which are well established in the hit class, the act was a hit from the singing of the first number until the finish. The rendition of all the Meyer song hits from the time he began writing until the present brought the act to a rousing finish.

Mme. M. Cronin's spectacular electrical novelty, in which Mlle. Juliette, the dancer, is introduced, is a production much out of the ordinary in which on a darkened stage electric lighted figures go through original and attractive dances. Although closing the bill, it held the audience until the fall of the final curtain.

W. V.

COLONIAL

At exactly 1.30, Harry Silverstadt and his associates opened the afternoon's entertainment with "The Star Spangled Banner." The house was comfortably filled at the early hour and, before the third act put in its appearance, many were standing on the orchestra floor. A few acts will undoubtedly be cut, as the show ran until 4.10.

Morton's comedy announcing made the going easy for some acts, as it put the audience in a happy frame of mind.

Juno-Salmo scored a big hit with a capital contortion novelty. Made up as a devil, with all the thunder possible to fit the character, he bent his form in almost impossible positions. The work on the pedestal was well timed and capably executed. As a rule, contortionists do not fare well at the Colonial, but Juno-Salmo is an exception. He responded with three bows when he concluded.

Almost everything possible went wrong with the lights and drops of Raymond and O'Connor, but they stuck to their task and put over a hit with a fine assortment of songs and dances. O'Connor unfolded an eccentric dance that was a gem and cute Miss Raymond also contributed much to put the act over with a punch. A few new gags in the beginning of the act would improve it, as the closing moments are up to the standard.

Austin Webb and Company of four presented a comedy called "Hit the Trail." Numerous laughs are brought out through the conscience stricken folks who some time or other stole money from their employer. Webb, at times, overacts when trying to emphasize a point. When the thieves give their money to the preacher, it would be a good idea for the conductor to slip a few nickels from out of his change belt to help the cause.

Dorothy Toye will in all probability change her songs before the week is much older. Each number offered contained the same swing and range. That was the reason she did not score as solidly as usual.

"Offer \$3,000" is the title of the sketch played by Swift and Kelly. Many local gags are woven into this cute little playlet. Swift sang a "Hoover" song that went great. Miss Kelley fits her role like a glove and the pair were a solid hit from start to finish. However, there is still room for more by-play, as the situations afford unlimited opportunity.

Wellington Cross looked nifty when he stepped out. Seven songs were expertly delivered. Ted Shapiro formerly was only a pianist. But now he feeds Cross with a few gags. Cross could have stayed an hour, as every moment he occupied the stage he was more than welcome. He surely has the right idea of putting over comedy lyrics and getting the most out of them. Jim Morton came out gun in hand after a shot was fired just when Cross finished a recitation. This bit of business was a scream.

The Cameron Sisters, with Berton Daniels at the piano, did much better than last week. The girls offered three dances, to the liking of all.

It was up to the Three Dooleys to put the finishing touches to the fast moving show, which they accomplished with merit. Wm. Dooley is now doing the "Sentry Bit" in "Scotch," a big improvement on the old character. The trio brought forth hearty laughter, especially the falling of the brothers. Miss Dooley is a valuable asset to the boys, as she is full of animation and with pep in abundance. The cabaret bit used for a finish took them off amid thunderous applause that stopped the show. Bert Melrose, programmed to close the show, did not appear.

J. D.

ROYAL

The bill opened with the Wilson Aubrey Trio, who ran through a speedy routine of bar work, interspersed with comedy. The men wear eccentric make-ups and pull lots of rough stuff, which livens up their act in the eyes of the audience. They closed their act with a burlesque wrestling match in one, which was too long drawn out. They closed to a good hand, but, if they had stopped with their bar work, they would have fared better.

Dorothy Brenner, in a repertoire of four songs, for each of which she wore a different costume, seemed to please after she got started. Her first, an explanation number, went flat, but she caught up with her second in an elaborate widow's attire. Her third song, with which she finished, brought her back for an encore.

Joseph E. Bernard and company followed in a playlet called "Who Is She?" written by Willard Mack. This author has written some good things, but this isn't one of them. It is simply a scold act, in which the husband and wife quarrel and shout all through, and finally make up. The acting was good, but the sketch itself is very poor.

W. J. ("Sailor") Reilly got a rousing hand as soon as his card was stuck out, and, when he came on, couldn't start for a moment, so great was the excitement. He sang three songs and recited one and was called back three times, on the last one of which he made a speech of thanks. The routine was made more amusing by the shouts of several persons in the gallery, who insisted on digging up old facts about the singer, all of which tickled the audience mightily.

Bob Matthews and company, in "The Rounder of Old Broadway," won approval instantly with the realism of his drop which represents a portion of Broadway, lighted up. Matthews sings a song about the types along the street, and then they come out, one by one, and hold some dialogue with him, after which he sings about each one. The types were the policeman, the old actor, the dope fiend and the girl. In the last, a surprise finish is used. The girl claims to have just arrived in New York to be a movie star. He advises her to go home, and, as she leaves, he learns she has picked his pockets. The policeman then returns and recognizes her as an old character. All the parts were well taken and the act pleased immensely.

Gus Van and Joe Schenck, held over from last week, appeared with a new routine of songs and kept the house going from their entrance till they escaped. This week they sang principally patriotic and topical songs, with one in Italian dialect. They got two encores, and finally made a curtain speech before the house would let them get away.

Robert T. Haines followed with his sketch, entitled "The One Way Out," which seemed to make a deep impression. The novel nature of the plot and the excellent acting of all three people make this one of the most dramatic sketches on the boards. Haines plays the role of an aviator, whose wife is in love with another man while he is off at the front. He appears during one of their love scenes and tells them he doesn't mind what they do so long as they are honorable about it. He suggests that they marry, and then he goes to a chair in the rear. The wife receives a telegram then announcing her husband's death the night before. She looks for him, but he is gone, the idea being that it was a ghost who talked to them.

J. Francis Dooley and Corinne Sales appeared in next to closing, and kept the audience going with their nut songs and dialogue. They carry two special drops, the first of which represents a hotel exterior. In this they pull a line of gags and comedy, finishing with a song. They switch to a garden drop after this, and do two more songs and more comedy work. They got two encores on their act.

The Mystic Hanson Trio, in their novelty magic act, closed the bill.

P. K.

VAUDEVILLE

AMERICAN

Monday afternoon saw another overflow at this house and again a matinee was given on the roof when the full capacity of the theatre was tested, both afternoon and night.

Sprague and McNeece, man and woman, opened the bill and presented a roller skating act par excellence. They started out with a bit of plain and fancy skating and then the man did a single in which he executed a number of intricate manoeuvres. His partner followed with a dance and she in turn gave way to the man, who did clever work on "stilt" skates. The girl then did a clog, at the conclusion of which she was joined by her partner and, together, they gave an up-to-date dance, with the usual dips and acrobatic stunts done by dancers, difficult enough without skates but with them very much more so. Their whirling finish was remarkably well done. They are experts in their line and present a classy act.

"A little bit of Scotch and Irish" aptly describes the act offered by Curry and Graham, a man and woman. They start off with a little talk and go into a song. The man then gives some Irish patter, in which he praises the Irish melodies at the expense of the Scotch and sings a song from the land of the shamrocks. His partner follows with a Scotch song and dance and then they have a contest to prove the relative merits of the songs of the two races. They finish with each singing a different melody of southern melodies. They were well liked.

Scanlon and Press, man and woman, open with a rag and go to a soft-shoe dance. The man follows with a dance of the same class, after which his partner does a song and dance. They finish with one of the most strenuous dances ever seen on this stage.

George W. Jones and Harry Sylvester were seen in "The Huckster and the Actor," an act well put together and capably done. They render three songs and have a line of comedy dialogue which they put over to much laughter. The bigger of the two renders a song with a sneezing chorus which is remarkably well done. They scored heavily and took two encores.

"Melodyland" is an act requiring the services of a man and five girls. As a sort of a prelude, one of the girls sings a song and speaks of the relative merits of the melodies of long ago and today. They begin with the songs of grandfather's day and come down to those of the present time. The man and two of the girls do singing and dancing and the others play respectively the piano, cello and violin. The instrumental work is the best part of the act, each of the three girls being a clever musician, with the cellist having a shade the best of it. Of the work of the others their dancing was best.

Coming on first after the intermission, Hetty Deumm and Bertha Mann met with well deserved success in a singing act with comedy. They open with a melody of parodies of patriotic songs. The taller of the girls then renders a solo and her partner follows with a comedy number. They finish with a song. The comedienne of the team is a clever performer.

Regal and Mack, man and woman, were seen in their comedy skit, "The Shop," and found much favor. The act is made up of singing, dancing and comedy talk. They are a clever team and do some capital dancing.

Willie Solar is a remarkably clever entertainer, with a style peculiarly his own. He is a natural imitator of animals and uses this faculty in the rendition of his songs, which enables him to sing them a little differently than any one else. He rendered three songs and closed with a very difficult dance. He scored the great big hit of the bill, but, in spite of this, only responded with a short speech.

Alvaretto, Rigo and Stopppitt, comedy acrobats, closed the bill, and, while they had a hard spot in following the previous act, made good. E. W.

FIFTH AVENUE

One of the best bills ever seen at this house was presented for the first half of the week.

In number one position Berk and Broderick, a man and woman, presented an up-to-date dancing act and won a good sized hit. They gave four dances, one of which was presented by the man alone, and all found favor. They dance well, are graceful, and do lively work. The girl makes one change.

Moore and Gerald proved themselves to be two very versatile entertainers. They start with a song, which serves as an introduction, and then go into acrobatic work, which includes hand-stands of various kinds and a little tumbling. The bigger of the boys then does a soft shoe dance and his partner follows with a song and also dances. They do a dance for a finish. These boys know how to sell their goods, which are first class. They put a song over well, are excellent dancers and crackerjack acrobats. They scored heavily and were called upon to do an encore.

Charles Morati, Pelham Lynton and company, two men and a woman, have an offering a little different from those of its class. It is intended as a vehicle for the introduction of Morati's singing, and as such it fills the bill.

Morati opens with a selection from "Pagliacci," and is followed by Lynton with a comedy song. A popular song by Morati, with Lynton at the piano, closes. It is a well-arranged act. Morati was well liked for his singing, and Lynton showed himself to be a character comedian of marked ability. He also has the faculty of putting a song over and keeps his audience laughing from start to finish. The young lady did what little she had to do well.

Olson and Johnson, in "Ginger in a New Form," have a song and piano act that is away from the beaten path. They render four character comedy songs, the pianist helping with each, and were so well liked on Monday that they were forced to give an encore for which they rendered an instrumental duet on piano and violin. These boys are character comedians as well as singers. They get all possible out of a song and win hearty applause after each number.

Mabel Burke was given the same hearty reception usually accorded her.

Charlott Parry was seen in her old time success, "The Comstock Mystery," and received most hearty applause at the finish, six curtain calls falling to her portion. Miss Parry has lost none of her cleverness at character portrayal and the old housekeeper, the little girl, the wash girl, the servant, the cripple boy and his sister were just as distinctly drawn as of yore.

Jim Toney and Ann Norman in "You Know What I Mean," scored a great big laughing hit. They started the audience laughing with their comedy talk and kept them going to the close. Toney is a genuine laugh maker and Miss Norman a capital comedienne.

The Lander Brothers, in "Pills for Ills," were also laugh producers. They do an act in which the straight is a vendor of pills for all kinds of ailments and his partner, in the character of a hobo, is his intended "victim." Their material is full of comedy and they put it over well. They are clever performers and scored a well-deserved success.

The Six Kirksmith Sisters closed the bill with an excellent musical act. They opened with a song in which they all took part which gave way to a duet on the piano and violin. Then came three numbers on the piano, saxophone, cornet and trombone, with solo work on the three last named instruments. One of the girls then rendered a vocal solo, and for a finish an instrumental number with two violins, saxophone, cornet, trombone and drum.

These girls present a very pleasing offering. E. W.

JEFFERSON

Despite the fact that the automatic announcers are not yet in working order and that Gertie Van Dyke's and Geo. Randell's names were shown while Manning and Hall's act was on, the show at the Jefferson ran smoothly and pleased the good-sized audience.

The show was opened by the Musical Christies, a man and woman, who play several instruments in a capable manner. The woman opens with a French horn solo, followed by a saxophone number by the man. They then play on the bells and finish on the xylophone. They have a well arranged act and earned three encores.

They were followed by Manning and Hall, a small man and a tall woman, who sing and dance. Their opening is novel, and got them away to a good start. Their work is fast and they scored. They took an encore, for which they did an eccentric double dance.

Geo. Randell and company, in a comedy sketch, were the third on the bill and scored a good-sized hit. A man has promised his wife to stay at home for the night, but, tiring of doing nothing, plans with a friend to get two girls and have a cabaret party. The pretext is to be that the husband has to go to the office. A woman then enters and tells the wife all about the things her husband is planning. The wife refuses to believe it and there is a very funny line of talk between the would-be informer and the husband. The latter finally goes, however, and the wife, who has been acting the innocent unknowing young thing, runs to the phone, and calls up her sweetheart, telling him that her husband has gone and that he can come up. The idea is not by any means new, but the way the sketch is written and acted, makes it quite interesting. The wife's purpose is not apparent till the last line is spoken, and then the whole order of things is changed.

The bill was split here by a one-reel Triangle comedy, after which the vaudeville was resumed by Gertie Van Dyke and Company, the latter consisting of a male accompanist. The act is a new one and will be given a more thorough review in our New Acts department.

Fitzgerald and Carroll, in a tramp comedy act, followed in the fifth position. The act is one of the best comedy offerings seen in a long time. Their bits of business are well worked out and got numerous laughs from the audience. The men sing well and their numbers were well received. They scored heavily and earned two encores, for the first of which they did a number about "when my ship comes in," in which one of them brings the other beer in larger quantity each time. The second was a popular number and a parody on it, in which another excellent bit was introduced. This was the laughing hit of their act and they might have given more like it had time allowed. Due to the non-arrival of their baggage, the Uneeda Girls did not go on for the first performance, their trunks arriving in time for the second show, however.

Prince Lai Mon Kim, a Japanese singer with a good voice, was in the seventh position and scored. He appeared at a disadvantage, for the audience was making too much noise for him to be heard very distinctly. But his singing soon won them and he finished to big applause, having to respond to an encore. He will be further discussed in our New Acts department.

The show was closed by Johnson, Howard and Lizette, three men who have an act composed of dancing, playing, singing and acrobatics. They open with a dance and go into a number of stunts, meanwhile keeping up a running fire of conversation. They introduce several bits of business that help them along somewhat. Their last number was the best piece in the whole act, and earned them the most laughs and applause. S. K.

CITY

The show was opened by Las Savillas, two men and a woman with a novelty acrobatic act, the feature being the head balancing of one of the men. After a few exhibitions of remarkable strength by the woman, they get down to the main work of their act, when one of the men gets up on a trapeze, and, balancing himself on his head, supports the other two while they do stunts on rings he is holding.

Fred Weber, in a ventriloquist novelty, was on in the second place. He has a good act and knows how to put it over. His bit about the baby, in which he imitates an infant's cries with perfect accuracy, was the best in the act and he does well to put it last, as it sent him over for a good sized hit.

In the third position was Arthur Jones and Company, the company being a woman partner. The playlet he is presenting deals with a husband who won't work and a wife who is tired of doing it for him. The husband has not done a stitch of work for years and when his wife tries to talk to him about it he tells her he will clean up on the race track, after which they'll have an apartment on Riverside Drive, an auto, and so on. Meanwhile the rent is due and the wife has been docked a day's pay because of illness. The husband goes out to get supper, and the wife finds a photo of a girl in his wallet. She decides to leave him, and they have a little scene. By a ruse, the husband makes his wife forget all about what he has done and they patch things up, when, as the act ends, the husband asks the wife if she can let him have some money.

Boyle and Brown were fourth on the bill, and pleased with their act of songs and comedy. Their singing is much better than the comedy at which one of them made an attempt, for he only succeeded in spoiling several good numbers. The school bit pulled them through, however, and with their fine singing, they made up for the other defects in their offering.

McNally and Ashton followed them. They have a real good comedy act and put over their lines in an excellent manner. The last piece of business and the dance at the finish by the man were real good and earned a round of applause that was well merited. The man in the act does blackface and does it well, while the woman, who does Irish, is a good foil for his humor.

Llora Hoffman, a singer with a very good voice, came after them. She sings several classical numbers and then goes into a popular ballad. Her voice is pleasing and she attempts no comedy, keeping to singing only, with the result that she was given a fine reception and earned an encore for which she sang a patriotic ballad.

Raymond and Caverly had the feature spot on the bill. The dialect comedians have a knack of placing their comedy points with a never failing precision and lived up to their well-earned reputation as one of the best patter acts in vaudeville. Their current routine of talk and comedy bits in the main is bright and up to date. They are using one or two old gags to be sure, but handle the "veterans" in a manner that makes them seem new. The act scored its customary laughing hit.

The show was closed by Ray Hulling and his trained seals. The whole act depends on two of the animals. One of them is a very clever animal, and the clown of the act. He got many laughs by his trick of applauding when he wanted to do something. The animals are well trained, and work nicely. The act is ideal for a closing or opening position. S. K.

SETS \$25 DAILY TAX ON VAUDE

McALESTER, Okla., Jan. 23.—The City Council at Durant, this State, has passed an ordinance requiring vaudeville performances and musical companies to pay a \$25 a day license. This will have the effect of making Durant showless.

VAUDEVILLE

ANNETTE KELLERMANN

Theatre—Palace.
Style—Revue.
Time—Fifty minutes.
Setting—Special.

Annette Kellerman, assisted by Edmund Makaliff, Charles J. Adler, Oliver Reese, Estelle House and a bevy of beautiful girls, offers a new act which is beautiful to the eye, entertaining all the way, a novelty of distinction and a worthy headliner. Miss Kellermann has arranged the act into a series of scenes and specialties in which she displays her title to be called the perfect woman and vaudeville's most versatile woman.

The act opens on a scene of the land of flowers, in which Reese and Miss House lead twelve girls through a dainty number. The second part is a dance in which Makaliff appears as Harlequin and Miss Kellerman, in a radiating costume, does a neat and nifty toe dance specialty. Then Makaliff does a little specialty of his own, and the third section becomes a song and dance affair in front of an ocean drop, in which the girls sing and dance.

The fourth section is a novelty toe dance done by Miss Kellermann, in which she is dressed beautifully as a peacock, and goes through the many and intricate toe dancing steps done here by dancers who make this line of work their specialty. The futuristic setting for this number is a delight to the eye. Two girls dressed as flower pots then entertain in one, and Miss Kellermann steps out and delivers a comedy monologue about her trials as a movie actress and her efforts to obtain bookings with a new act. The talk is handled with a rich Irish brogue and the points are nicely landed.

Miss Kellermann next offers a wire walking specialty, which pleased, and then Charles J. Adler offered two minutes of the fastest kind of Russian dancing seen here since he last appeared. This specialty scored individually. A scene showing the deck of a battleship gave the girls dandy opportunity and permitted Miss Kellermann to lead them through a fine routine of songs and dances. Two girls then offered an effective toe dancing specialty dressed as zuaves. A pretty effect is here introduced by the handling of parasols representing the flags of the allied nations by the chorus. Another song in one and then the big tank in a sort of grotto setting was shown, and Miss Kellermann, dressed in a red one-piece bathing outfit, thrilled and entertained the crowd with a series of diving and swimming stunts, for which she is noted. The finish brought the act around in great style, and Miss Kellermann was compelled to make a speech in which she thanked the audience and told them how hard she has tried to make good.

The act is a smooth running feature, well staged, beautifully costumed and sure to bring results, not alone for its entertaining value, but also at the box office. If it is possible to arrange the act so as to have an ensemble of all the principals at the finish it would greatly enhance the sure fire punch the act now carries. S. L. H.

JOE WELCH

Theatre—Palace, Staten Island.
Style—Monologue.
Time—Ten minutes.
Setting—Plain drop.

Welch's new monologue doesn't seem to differ materially from his other offering. When offered here the first of the week, he got a cold reception. He repeated a number of times and the audience soon got tired, with the result that Welch got no applause. The writer has seen the comedian a number of times and he has always been good for a hearty laugh, but it was not so when the act was seen here. H. S. P.

NEW ACTS

(Continued on page 30)

MULLEN AND COOGAN

Theatre—Palace.
Style—Nut act.
Time—Seventeen minutes.
Setting—In one.

Mullen and Coogan are offering a new act entitled "Odd Nonsense" which, just as easily, could be called "Make a Note of It," as that is a catch phrase used throughout the turn. The act is a speedy running comedy affair, without one moment's dragginess, wherein nothing is retained from the former offering with which they have been identified, excepting the fast stepping to the tune of "Dixie."

Jim Mullen is now dressed in comedy make-up of the eccentric style, while Allan Coogan is still the immaculately dressed straight man.

They open with a good comedy number, and then go into a new line of chatter, which is bright and highly recommended for its comedy points. An eccentric dance by Coogan follows, and then comes a dandy number rendered in nut fashion by Mullen anent the prohibition question. A travesty on the "bone dry" condition is next in order, where a great deal of fun is extracted from the manner in which an ice cream jag is handled. Another good routine of scintillating chatter brought many laughs, and then a topical song about Hoover closed the act.

The boys were a big hit with a new act of new material, which needs protection. S. L. H.

GERTIE VAN DYKE AND CO.

Theatre—Jefferson.
Style—Musical novelty.
Time—Twenty-five minutes.
Setting—Special drop.

The company in this act is Miss Van Dyke's brother, who, by the way, is an excellent pianist.

Miss Van Dyke opens her act by announcing that she is selling love and that her price is good will and applause. She then goes behind the drop, and, as a statue, in which she shows her shapely figure, she sings a number about the love of the artist for his masterpiece. Her next extols the love of the soldier for his flag and the third the love of the stage, in which she shows a good double register voice. For an encore she gives what she calls her favorite love, the love of the dance. She then does a number in good style, and this put her act over for a hit.

Miss Van Dyke has taken pains and put together a real novelty. S. K.

DOCTOR KELLOR

Theatre—Palace, Staten Island.
Style—Character reading.
Time—Twenty minutes.
Setting—Plain.

According to the announcer, Dr. Kellor is an eminent physiologist who is appearing in vaudeville in order to entertain and instruct people by his character reading. He is credited with examining the famous Dr. Waite and other criminals and of having made years of study of the human face.

Dr. Kellor goes through the audience, picks people out at random and tells them something about their character, traits, etc.

Aside from furnishing the audience some comedy with his talk and remarks, Dr. Kellor seems to be only mildly entertaining. The act is a novelty and should get over in most theatres. His altogether too personal remarks did not find favor with the Palace audience. H. S. P.

ENID SEBA

Theatre—Palace, Staten Island.
Style—Mind reader.
Time—Twenty-five minutes.
Setting—In one.

Enid Seba is trying out a new mind-reading act which is of the same type as Eva Fay and other standard acts, but does not come up to them.

Seba passes out numbered cards and has them collected after questions have been written on them. He then puts them in a pile on the stage in order that he may prove he is answering the question asked, should a doubt arise. He then produces a crystal globe and slowly answers the different questions, first, of course, calling out the names of those who are curious.

The act went over well when presented here. Seba works very slowly and answers only a dozen questions. He does too much gazing into the crystal and, as a result, becomes monotonous. His assistant is very slipshod in his work and treats the audience very indifferently. He should overcome this.

On the whole, however, Seba has a fairly good act and with a few revisions as suggested should make it a go. H. S. P.

COURTNEY SISTERS

Theatre—Palace.
Style—Singing.
Time—Twelve minutes.
Setting—Special drop in two.

Florence and Fay Courtney have, practically, a new act, with a splendid array of song numbers, in which they show some beautiful wardrobe and voices.

They open, wearing wraps of excellent material and sing a popular patriotic number in a nice manner. They then discard the coats and, seated upon two chairs, sing a corking good double number, which carried a good punch.

Their third offering was a double comedy number, which gave Fay Courtney excellent opportunity to show her vocal ability. The next song was a popular ballad, which was marred in the staging by the arrangement of the chairs and slowed up the act perceptibly at this point.

The last song was a topical war number, written several years ago by Van and Schenck, but not published. It served as a fitting closing effort to permit the girls to go off stage with a good sized hit, well earned. S. L. H.

FRISCO

Theatre—Palace.
Style—Xylophonist.
Time—Twelve minutes.
Setting—In one.

Frisco is dressed in the conventional white flannel suit and black necktie. He appears in one, playing a xylophone.

After a long introduction he steps out and plays a fast raggy number in good style. His second offering is a trick playing of the "Barcarole," in which he employs four sticks, extracting great harmony from the way he plays the melody. A popular song medley follows and then as an encore bit he offers the Humoresque, played with four sticks. At the finish he rags the number, going off to a good hand.

Frisco is a better musician than a showman, and his endeavor to dance to some of the selections adds to the effective manner in which he handles them. A bit of comedy, if it is possible to interpolate it in the act, would help greatly. S. L. H.

ROSAMOND AND DOROTHY

Theatre—Ridgewood.
Style—Musical.
Time—Twelve minutes.
Setting—In one.

Rosamond and Dorothy have a real high class musical act. They open with a piano solo by one of the girls, and the other joins her from the wings on the violin.

After entering, the violinist plays a solo. This is followed by a double version of a popular song, in which the pianist sings and the other recites. They next play another duet on violin and piano, which is followed by another song and violin number. They close with a medley of popular numbers.

These girls play very well, and the violinist shows skill in handling her instrument. They scored heavily and earned an encore. The girls, while they have not a musical novelty, have an act that should get them many bookings, for it is a high class offering from beginning to end. S. K.

BROWN AND SIMMONS

Theatre—Palace, Staten Island.
Style—Comedy singing and talking.
Time—Fifteen minutes.
Setting—In one.

Brown and Simmons have a corking good act for a girl and man.

The man enters in evening clothes and starts to sing, but is interrupted by a slave who is scrubbing the place. She impersonates a Swede girl to perfection, and the pair get a good number of laughs out of their chatter. The girl later exits and the fellow continues with his song. The girl then appears in evening gown and the two sing a patriotic song which went over big and won them a recall.

The girl has a pleasing way about her and her Swede stuff is great. The fellow has a good voice and, together, they made a good team. The act should be a winner. H. S. P.

PRINCE LAI MON KIM

Theatre—Jefferson.
Style—Musical.
Time—Ten minutes.
Setting—In one.

Prince Lai Mon Kim is a good looking Japanese singer, who speaks perfect English. He opens with a classical number and his second selection is also classical. The third is a popular number and the fourth an old-time popular song in Japanese. For an encore he sang a timely patriotic ballad.

The Prince has a good voice, a very good stage presence and wears two striking costumes. He has arranged his act carefully and should find no trouble in getting bookings in the better grade of small time houses. And, after a while, big time houses should follow with ease. S. K.

"THE GIRL FROM NORWAY"

Theatre—Olympic.
Style—Singing.
Time—Five minutes.
Setting—In one.

If appearances count for anything, "The Girl from Norway" is going to have a long, long walk back.

The girl endeavors to sing a number on her entrance, accompanying herself upon a guitar. She then goes into another sentimental ballad, without the assistance of the guitar, this time. After the finish of this number she was greeted with a shower of pennies from the gallery gods which was probably meant to help contribute to her carfare. At any rate, this is as far as her act went, which was far enough. L. R. G.

DRAMATIC and MUSICAL

ALAN DALE'S ATTEMPT AT PLAY WRITING IS FUNNY, BUT POINTLESS

"THE MADONNA OF THE FUTURE"—A satire in three acts, by Alan Dale. Produced Monday evening, January 29, by Oliver Morosco, at the Broadhurst Theatre.

CAST.

Iris Fotheringay Emily Stevens
Rex Letherick Jerome Patrick
Sallie Winborn Frances Underwood
Mrs. Van Dusen Teresa Conover
Mrs. Wallingford F. Elliott Paget
Reginald Douglas Rose

Alan Dale's first experiment in play-writing, "The Madonna of the Future," is confessedly the critic's attempt to write something new and ultra modern, with none of the faults which he has noticed for twenty-five years on the Broadway stage. Considered from the point of view of newness, however, the play is a distinct failure. As witty comedy, filled with sparkling epigrams and dynamic lines, the play is one of the best things presented this year.

The principal character, played by Emily Stevens, is a girl who despises the conventions of marriage and refuses to submit to them, but nevertheless desires to have a child. She selects her secretary (Jerome Patrick) to aid her in this noble endeavor. She has the child between the first and second acts. The rest of the play is trite and commonplace. She hears that the father of her infant is about to marry some one else. Rather than lose him, she consents to marrying him.

Now, the woman who wishes for a child without the burdens of a husband is far from being a new creation. Instead of being called the Madonna of "the future," she should be called the madonna of 1888, for it was about then that the idea first sprung into popular notice, and since then it has lost all significance. Every one has heard or read of women who objected to marriage, but not to reproduction, and most of us know two or three such, making it unnecessary to go to the theatre to hear them talk.

The social significance of the play is also negligible, since, under the American marriage laws, the woman has the entire protection, the laws, indeed, being primarily intended for her and her child. A man has a logical right to avoid the marriage legalization, but for a woman to do so shows an amazing ignorance of the fundamental meaning and purpose of the custom.

So the idea which Mr. Dale flings at his audience in the belief that he is shocking them with ultra-modern defiance of conventions are no more up-to-date than would be a play about the destruction of the Maine. The author is so naive about his modernness that it is really too bad to have to take him gently by the hand and show him where he is wrong. But he has it coming to him.

In the solution of his problem the author descends to the banal, making use of the jealousy motive which no clever playwright would think of employing for a moment. As a matter of fact, there is not a new idea nor an original situation in the entire play. But the clever lines and comedy are present, and the drama will keep any audience laughing all evening. Which is, perhaps, what the author aimed at.

Emily Stevens did admirable work in the leading role. Her affections, which have hitherto seriously marred her work, are largely vanished, and her portrayal of Iris was by far the most sincere thing she has done in several seasons. Jerome Patrick, as the lover, did splendid work.

What the Dailies Say.

World—Brightly written absurdity.
Sun—Most modern.
Times—Brilliantly written.
Tribune—Contains no new idea.
American (Alan Dale)—I enjoyed it immensely.

"OH, LADY, LADY!" DUE FRIDAY

William Elliott and F. Ray Comstock will present "Oh, Lady, Lady!" at the Princess Theatre next Friday evening. The book and lyrics of "Oh, Lady, Lady!" are by Guy Bolton and P. G. Wodehouse, the music by Jerome Kern. The production has been staged by Robert Milton and Edward Royce. The cast includes: Vivienne Segal, Carl Randall, Carroll McComas, Margaret Dale, Edward Ables, Florence Shirley, Constance Binney, Harry C. Browne, Reginald Mason and a beauty chorus. Max Hirschfeld, who has been identified with all the Princess openings, will conduct the orchestra.

"GIRL O' MINE" IS WELL RECEIVED AT THE BIJOU THEATRE

"GIRL O' MINE"—A musical Comedy in two acts. Book and lyrics by Philip Bartholomae. Music by Frank Tours. Produced Monday night, January 28, at the Bijou Theatre.

CAST.

Chef de Gare Ernest Perrin
Duc de Bouvais James Lounsbury
Toby Carl Hyson
Betty Dorothy Dickson
Lulu Edna Wallace Hopper
Charlie Barratt Greenwood
Teddy David Quixano
Lily Marie Nordstrom
Jack Frank Fay
Mildred Helen Lee
A waiter Charles Burrows
Greene Carlton Macy
Maitre d'Hotel Ernest Perrin

"Girl o' Mine" was presented on the above date by Elisabeth Marbury and the Shuberts, under the most favorable auspices and, from all signs, seems destined for another success. It is musical comedy, pure and simple, but it is exceptional in this class in that the book is so thoroughly interesting that, as a comedy, without the musical trimmings, it would doubtless have met with favor. And this is said without disparagement to the work of the composer which is pleasingly tuneful.

The action takes place in Paris and begins at a railway station, with Jack, the bartender, and Lily, on their honeymoon. It is Lily's second matrimonial venture, and their trip from New York to Paris had been made possible by the alimony paid her by her first spouse.

The stay of the newlyweds in "Gay Paree" is one round of pleasure until husband number one also crosses the ocean and meets them at a show he is financing. As the newly made bride was only to receive alimony so long as she remained single, the source of revenue to Mr. and Mrs. Jack is shut off and they are in a bad way.

The resourceful Jack, however, opens an American bar in one of the fashionable hotels in the French capital, and his ability to make cocktails soon brings wealth to the straitened pair and saves them from the imprisonment which their debts threaten to bring upon them.

There are twenty song numbers in the piece, the majority of which are catchy. Among the most pleasing are "Girl o' Mine," a "Telephone Duet" and "Love is Just a Fairy Tale."

Frank Fay and Marie Nordstrom, as the stranded couple, carry the burden of the comedy of the piece, and carry it right merrily.

Carl Hyson and Dorothy Dixon danced themselves well into favor. Helen Lee, as a widow, and Edna Wallace Hopper, as a siren, did capital work, while David Quixano, Carlton Macy and the rest all "did their bit" toward making an enjoyable entertainment.

What the Dailies Say.

Herald—Good comedy.
Tribune—One of the really funny shows on Broadway.
Sun—Interest never lags.
World—Full of noise and gaiety.

ARNOLD DALY PLAYS NAPOLEON TO MISS HARNED'S JOSEPHINE

"JOSEPHINE"—A satirical Comedy—in a prologue, three acts and an epilogue, by Herman Bahr. Presented on Monday night, January 28, at the Knickerbocker Theatre.

CAST.

In the Prologue
Clio, the muse of history Grace Harrigan
The author's muse Ann Andrews
"Boney" George Fredericks

In the Play.

Josephine Virginia Harned
Barbas Hubert Wilke
Louise Almee Dalmore
Napoleon Arnold Daly
The Colonel Joseph McManus
Moustache Harry Mestayer
The Austrian Ambassador Paul Irving
LaRose Marion Ballou
The Abbe Coulton White
Talma Arthur Forrest

The presentation of "Josephine," Dr. Washburn Freund's adaptation of Herman Bahr's comedy, had a two-fold interest for the large audience which witnessed the opening performance on Monday night.

First, it brought Miss Virginia Harned back to the stage after an absence of over five years, and, secondly, it gave Arnold Daly a chance to play Napoleon.

The muse who speaks for Herman Bahr in the prologue announces that she will show Napoleon, not as history knew him, but Napoleon, the husband of Josephine, and to her is given credit for the planting of the seed of ambition within him.

Judged from strictly a play standpoint, the piece is often faulty in construction, and is draggy and talky, being little more than one or two chapters taken from history for the purposes of satire. It shows with little plot, how Napoleon, once the seed of ambition had taken root within him, forgot all else but his desire for achievement.

In the first act Napoleon is a hot-tempered, impetuous youth, madly in love with Josephine and jealous of her every movement, and upon this she works until he announces his intention of going to Italy to join the army.

The second act finds him, a conqueror, but one whose triumphs are directly traceable to Josephine's indifference. He is more interested in her letters than in his campaign, and when she fails to write, his anger finds outlet in the fighting and wounding of battles.

The third act shows Napoleon at the height of his career, when drunk with power, he had forgotten everything but his own achievements.

Here Josephine, awakening too late to the results of her work, realizes that she has lost him.

Mr. Daly, physically almost perfectly suited to the role, gave an excellent performance, and in the last act, when posing with his right arm in his bosom, the likeness was striking.

Miss Harned was most pleasing in her portrayal of the woman who was ambitious to make a hero of the man who loved her, and later gave a fine exhibition of her ability as an actress in displaying her grief over the loss of his love. Harry Mestayer was exceptionally good as Moustache. Marion Ballou as LaRose furnished a good bit of the comedy of the piece. Arthur Forrest gave a fine impersonation of Talma, the great actor.

What the Dailies Say.

Herald—Satirical comedy.
Sun—Highbrow satire.
Times—Talky and devoid of action.
Tribune—Comedy of high artistic merit.

"MOONLIT WAY" TO HAVE PREMIER

"The Moonlit Way," a one-act play by Sada Cowan, will be given its first production on any stage next Friday afternoon at the Lyceum Theatre by members of the American Society of Dramatic Arts.

OPENING DATES AHEAD

"The Indestructible Wife"—Hudson, Jan. 30.
"Oh, Lady, Lady"—Princess, Feb. 1.
"Follow the Girl"—44th St. Roof, Feb. 4.
"The Little Teacher"—Playhouse, Feb. 4.
"The Love Mill"—48th St. Theatre, Feb. 7.
"Sinbad"—Winter Garden, Feb. 11.
"Her Country"—Punch and Judy, Feb. 20.

OUT-OF-TOWN

"Love Forbidden"—Washington, D. C., Feb. 8.
"The Rainbow Girl"—Baltimore, Feb. 11.
"Our Friendly Enemies"—Stamford, Conn., Feb. 25.

SHOWS CLOSING

"Over the Top"—44th St. Roof, Feb. 2.
"Doing Our Bit"—Winter Garden, Feb. 9.
"Experience"—Manhattan Opera House, Feb. 9.

LIEBLER COMPANY PRESENTS "SUCCESS" AT HARRIS THEATRE

"SUCCESS"—A four-act comedy-drama by Adeline Leitzbach and Theodore A. Liebler, Jr. Produced Monday afternoon, January 28, at the Harris Theatre.

CAST.

Dolly Dean Carree Clarke
Miss Hamilton Mildred Southwick
Willie Potter William Hassan
Phil Lawton Melton Cladough
Jane Arlington Helen Holmes
John Treadwell Arda La Croix
Mike Lewis Jess Dandy
Margaret Hamlin Emily Callaway
Gilbert Gordon Lionel Glenister
Barry Carleton Brandon Tynan
Nick Walker George Leffingwell
Henry Briggs James Durkin
Rose Marlon Coakley

"Success" is a play with player folk as its chief characters. In the story, Barry Carleton is seen in the first act as a young actor, brilliant, but with an inclination to celebrate his success by indulging in the flowing bowl. He marries his leading lady, but marriage is no brake to his bibulous desires.

In the second act the one-time footlight favorite, who had long ago become a drunkard and deserted his wife and young daughter, visits the office of a theatrical manager and, shabby, poor and under an assumed name, is an applicant for minor roles in a revival of "King Lear," one of his former triumphs.

The backer of the production is an unscrupulous man who has designs on the young leading woman who, in turn, is in love with the young star of the play. The latter gets drunk and is unable to play, and Barry Carleton, now reformed, takes his place in the role and scores a decided success.

The leading lady, Rose Randolph, then turns out to be the daughter of Carleton, and every one but the "villain" is happy.

The role of Barry Carleton is built along the lines of Hera von Barwig, in "The Music Master," and is a most human character. It has a heart appeal which will doubtless have much bearing upon the future of the play. As played by Brandon Tynan, Carleton is made a true-to-life character. He played with a sureness that brought out the best appeal in an old man who dreams of his past triumphs and whose self-brought sorrows have taught him to have consideration for others. His was a thoroughly capable portrayal of a delightful role.

Marlon Coakley, as the daughter of the old star, was girlishly winsome.

Jess Dandy was capital as Mike Lewis, the manager. Helen Holmes as Jane Arlington and Lionel Glenister as Gilbert Gordon were others who did good work.

The production is made by the Liebler Company, headed by Theodore Liebler, Sr., and marks his return to producing.

What the Dailies Say.

Times—Audience genuinely amused.
Herald—Has elements of popular appeal.
Tribune—Has heart interest.
Sun—Sentimental drama.
American—Has some vivid moments.



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Paul C. Sweinhart, Managing Editor

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WHAT DO THE SOLDIERS WANT?

While there is not the slightest inclination on the part of any one to question the good intentions and profound sincerity of those who have been delegated to provide amusements for Uncle Sam's fighting forces quartered in the various training camps throughout the country, indications point to a decided tendency to "uplift" rather than to amuse our soldiers and sailors, in the general scope of the entertainment furnished them thus far.

The apparent endeavor to inculcate a liking for entertainment of the high-brow variety in the minds of the fighting men of both branches of the service, has evidently arisen from a mistaken idea, maintained from the beginning by those charged with furnishing amusement regarding the widely divergent tastes and preferences of those who were to be amused.

This tendency toward the spiritual rather than the material has been particularly noticeable in the motion picture shows selected to entertain the men in the camps. Many an embryo soldier and sailor has politely yawned away an evening gazing at an innocuous "educational" film, when his mind and spirits would have been far more invigorated by a glimpse of a good old slap-stick comedy enacted by his favorite comedian, amply aided and abetted by his sure fire bag of never-failing low comedy tricks.

The same thing obtains with the majority of stage entertainments provided for the training camps. Soldiers and sailors are not children, and need not be considered as such when entertainments for them are arranged. Why not give them the theatrical fare they like best? Give them a chance to enjoy the brand of film and stage comedy and melodrama they have been used to enjoying in civil life before entering the service and lay off on the "uplift" stuff for a while? It's an experiment worthy of a trial that nine-tenths of the boys in the camps would undoubtedly hail with joy if their desires in the line of entertainment were consulted.

WHY NOT PERMANENT STOCKS

A golden opportunity is offered right now for the establishment in the larger cities and smaller manufacturing towns of permanent stock and repertoire companies. The difficulties of railroad travel encountered by touring organizations are particularly discouraging, and the prospect of an immediate improvement is not at all bright.

The number of shows that are missing connections each week is increasing at an alarming rate, and the money losses suffered as a result by both house managers and traveling companies is mounting up to a staggering total. This condition can not last much longer, or it will spell ruin for the touring companies possessed of but modest financial resources.

Those who quit the road while the quitting is good and make arrangements to establish themselves permanently in a city or town most likely to respond to the grade of entertainment offered by them will find when the season is over that they have made a decidedly wise move.

This does not mean, of course, that a company of mediocre players can go into any town they may pick out and put on the old stock standbys in an indifferent fashion and get away with unheard of profits, until the people find them out. The permanent stock organization, if it wishes to secure enduring success, must be thoroughly equipped as regards scenery, plays and players.

First class royalty plays must be secured, those of recent vintage being naturally preferable and the right sort of publicity methods set in motion. The movies have created thousands of new theatre-goers who are ripe for the patronizing of good stock shows at popular prices.

The pendulum is swinging back again, and the next month or so will find the permanent stock, with the goods, established quite as well as it was several years ago before the movies took the wind out of its sails.

THE STATE RIGHTS MARKET

Conditions governing that channel of film distribution known to motion picture manufacturers as the State rights market have been growing steadily worse of late, and, according to an independent producer qualified to give an authoritative explanation of the causes leading up to the present unsatisfactory state of affairs, the picture makers active in this field have only themselves to blame for the ills that have befallen them.

Five years ago, as the above-mentioned independent producer pointed out, a film concern would turn out a feature and fix a cash price for a given number of territories. The price set was firmly adhered to in every instance, and the result was a quick turnover, the producer getting his money back in a reasonable length of time and the State right buyer, because of the fact that he had made a cash outlay, was forced to get out and hustle.

Then one day some bright mind conceived the idea of running the film business on what he described as "business principles." A State right distributor in the Middle West was urged to load himself up with features, incurring a bill totally out of proportion with his ability to make a cash settlement for the same. In accordance with his plan of revolutionizing the State right system of marketing film and conducting things on "business principles" the producer extended a liberal line of credit to the mid-West buyer.

It wasn't long before the word got around that films could be purchased on a credit basis, and other buyers demanded the same terms. The old cash method was gradually discarded, and it naturally followed that along with the new credit system losses speedily entered into the scheme of things.

It was only a step from the credit system to the outright percentage method, and the percentage method, if continued long enough, will automatically wipe out both seller and buyer, because it is unsound from every conceivable business standpoint.

Answers to Queries

G. G.—It is the same Effie Ellsler.

A. B.—Mme. Schumann-Heineck is a naturalized American.

M. S.—Ned Wayburn is to stage the next London Hippodrome show.

H. L.—It was the Great Lafayette, not Houdini, who first presented "The Lion's Bride."

W. A.—Edna May and Cecil Spooner have been upon the stage since they were little girls.

H. S. L.—Paul Nicholson is with "The Cohan Revue, 1918," at the New Amsterdam Theatre.

F. R. S.—Address James Cormican, manager of the Cormican Players, Strand Theatre, Bayonne, N. J.

W. W.—You are thinking of the Lyceum Theatre, located on the west side of Fourth avenue, near Twenty-fourth street.

G. U. H.—Crystal Herne played her first speaking role in her late father's production of "Hearts of Oak," in which she played the child, Little Crystal.

O. T.—"Silver Threads Among the Gold" and "The Songs They Sang Long Years Ago" are the correct titles and lyrics.

D. A. C.—No, a woman manager of a theatre is not a novelty by any means. In the 60's Mrs. John Wood, Mrs. John Drew and Laura Keane won fame as theatre managers.

O. L. C.—It was Charles B. Jefferson, not his brother Joseph, who was a partner of Klaw & Erlanger in several of their productions, including "The County Fair." He was the eldest son of the late Joseph Jefferson.

NANCY BOYER EXPLAINS

Editor New York Clipper:

Dear Sir—Was very much surprised to see what the members of my company did in Watertown, as detailed in last week's Clipper.

We opened our season last April, as you know, promising our company twenty weeks and, instead, gave them thirty-seven weeks, and struggled along paying salaries with no profits to ourselves.

In December business took a big slump, and baggage cars became so hard to obtain that we decided to close. Every one was paid in full, and my maid was given her fare to Battle Creek. Miss Powell and Miss Leveque's grievance was that they did not receive full salary the week before Christmas and fares back to New York. That is the money they claim we owe them, and I think it most ungrateful, considering the long season they had in these strenuous days, and the very bad dressing they gave us, not having bought a stitch of new stage wardrobe during the entire engagement.

All other members of the company were very well pleased with their season and are already writing me to be taken back when we resume our stock season, May 1.

Mr. Chatterton and I are now playing a limited engagement in vaudeville.

Sincerely yours,

Nancy Boyer.

Newark, Ohio, Jan. 24, 1918.

TWENTY-FIVE YEARS AGO

Harry and Roy La Pearl were with the La Pearl One-Ring Railroad Show.

Engene Foxcroft was beating the bass drum with Fitz and Webster's "A Breezy Time" company.

The Chicago dramatic agents formed an association for mutual protection against contract breakers.

New plays: "Lady Windermere's Fan," "Wanted," "Mayfair," "The Syndicate," "The Emergency Man," "The Duchess," "Her Fidelity," "McPhee of Dublin."

Falke and Semon were with New Dockstader's Minstrels.

Rialto Rattles

AWFUL CONDUCT

Austria is behaving toward Germany as though they were both members of the U. M. P. A.

VERY LIKELY

A vaudeville act performed only by the feet of the actors is in rehearsal. It ought to have a lot of kick in it.

NO NOVELTY

We hear that a lady hypnotist is about to go into vaudeville. That's no novelty. There are lots of them along Broadway.

SOME OTHER WAR

Rupert Hughes is said to be writing a war drama in which no shots nor uniforms appear. Maybe it's the Shubert-K. & E. war.

MORE FRIGHTFULNESS

The war might end any time now when the Germans learn that Fred Rath has joined the Camp Upton band and is practicing on the Tuba.

THEY'LL ALL WANT TO SEE IT

"Mary's Ankle" is going to show at Camp Dix shortly. That ought to interest the soldier boys. They say "Mary's Ankle" is some show.

TOO SMALL

If the theatreless Tuesdays continue the N. V. A. will have to rent Madison Square Garden as a clubroom in order to accommodate the crowds.

CLOTHESLESS NOTE

Sam Wilson wants to know how Theda Bara pronounces her name. After seeing the movie vampire in Cleopatra, imagine it must be Theda Barer.

DANGEROUS

There are said to be seventy-nine animal acts laying off in New York. We hope they don't get excited and break loose on some meatless day.

EASY JOB

After hearing an agent trying to come to terms on the price of an act, the coming to an understanding with Germany looks like a comparatively easy task.

HARD TO SAY

A picture has been produced under the title of "Who's to Blame?" We can't tell without seeing it, but our bets are on either the author, star or director.

NO TIME LIKE THE PRESENT

Now is the time for light comedians and fire dancers to hold out for big money. They should be in great demand as long as the coal shortage lasts, at any rate.

BET IT MAKES 'EM SORE

After trying, desperately, to get a route for two or three months, it certainly must make a Russian dancing act sore to read that the Russian army has been routed again.

CLOSE AT HOME

A movie company in the Putnam building is taking a picture entitled "A Romance of the Underworld." They can go right out into the hall to get "locations" for that.

SOME JOB

A new magic theatre is planned for Broadway, and the tickets are to be sold automatically. If it doesn't work any better than the Automat lunch Houdini himself won't be able to get into it.

UNFAIR COMPETITION

"The Poor Stiff" an act in which one character is a corpse, has been produced. We recently had "The Girl in the Coffin." The N. V. A. ought to do something about this influx of corpses to the stage. It's unfair competition.

MELODY LANE

SPECIAL SONGS ARE FAST BEING DISCARDED

Vaudeville Singers Find That Published Numbers Are Far Superior to the Written to Order Kind

The flood of specially written songs which appeared in the vaudeville theatres early in the season are fast disappearing, and scores of the singing acts which announced that in future their songs would all be written especially for their acts, have one by one discarded them and returned to the published numbers.

The vaudeville singer who paid a big price for two or three special numbers has found by sad experience that in nine cases out of ten they do not compare with the songs to be found in the popular music publishers' catalogue.

One of the reasons for the large number of special songs introduced in the vaudeville theatres was due to the fact that publishers stopped paying acts for introducing published songs, and the singers in some spirit of retaliation introduced the special number.

It took but a short time, however, for the singers to discover that not only was the published number a better song than one written to order, but the audiences showed a decided preference for those numbers which they had heard once or twice before.

The best and highest salaried singing acts that are appearing in the big time houses have almost without exception discarded the specially written songs entirely and have replaced them with the published numbers.

SOLDIERS' SONG BOOK READY

Under the title of "Songs the Soldiers and Sailors Sing," Leo Feist has just issued an attractive pocket size booklet containing over a hundred of the best known songs of patriotism and country together with the most popular numbers which are sung by the soldiers and sailors in this country and abroad.

The book contains the lyrics of all the favorite songs of the soldiers and sailors as well as complete choruses (words and music) of thirty-one of the most popular songs of the season.

The little volume is well gotten out, printed on a good grade of paper and issued with an attractive title page. It retails for fifteen cents a copy, and can be purchased at any store where music is sold.

F. J. A. FORSTER IN CALIFORNIA

F. J. A. Forster, the Chicago music publisher, is spending a two months' vacation in California. During his absence the Forster office in the Grand Opera House building will be in charge of Manager E. Keough, who last week effectually put an end to the numerous rumors that the Forster catalogue was on the market.

In a letter to Mr. Keough, written en route to the coast, Mr. Forster said: "I expect to be gone about sixty days, and then tell everybody to look out as I am coming back loaded for bear with a couple of new song numbers which I think will be even greater than good old 'Missouri Waltz'."

BEN BORNSTEIN IN CHICAGO

Ben Bornstein, manager of the Harry Von Tilzer Music Publishing Co., is in Chicago, where for the next two weeks he will assist Murray Bloom, manager of the Western, in exploiting the new Von Tilzer songs and attend to the trade as well.

LAWRENCE HIRSCH AN ENSIGN

Lawrence J. Hirsch, brother of Louis Hirsch, the composer, has been commissioned an Ensign in the U. S. Navy.

NEW WITMARK SONGS SCORE

Two recent songs published by M. Witmark & Sons are setting what looks very much like a new record for popularity in numbers as new as these are. The songs are: "I'm Going to Follow the Boys," by Howard Rogers and Jimmie Monaco and "The Daughter of Rosie O'Grady," by Monty C. Brice and Walter Donaldson. Both these numbers are entirely dissimilar, but both contain every feature that means a big popular song success. The profession generally, to use a homely descriptive phrase, is falling over itself in the effort to boost these songs. They need no persuasion, for the qualities that enable a song to "get over" are there in abundance, and it's just a case of cleaning up applause whenever either song is featured. The particular beauty of each of these numbers lies in the fact that both can be successfully used in almost any kind of a singing act and both in the same act, for, far from conflicting, they provide a most agreeable contrast. "The Daughter of Rosie O'Grady" is the best waltz song since "Annie Rooney," and "I'm Going to Follow the Boys," the liveliest and most engaging novelty song the war times have thus far produced.

TIMES MUSIC CO. FORMED

The Times Music Publishing Co., Inc., the latest addition to the ranks of New York music publishers, has been formed and opened offices at No. 145 West 45th Street.

The first publications of the new company are "That's My Girl," by Louis Weslyn, R. E. De Vivo and Sol P. Levy; and "America, Make the World Safe for Democracy," by Weslyn and De Vivo. Rudolph De Vivo is president of the new company, which will limit its publications to three a month.

ASH FEATURES NEW BALLAD

Sam Ash, the tenor of the Winter Garden production "Doing Our Bit," is a big favorite at the Sunday night concerts given at the big playhouse. He sings a number of high-class compositions, one of the best being the new Artmusic number "Forever Is a Long, Long Time."

His brilliant tenor voice is heard to excellent advantage in this number.

NOVELTY WAR SONG READY

Jack Mahoney has placed with the Broadway Music Corp. a novelty war song which he calls a comedy patriotic baseball song, which treats the war subject from an entirely new angle.

The song is called "The Yankee Boys Will Slide for Home," and a large number of the leading vaudeville singers have the number in rehearsal.

MILLER RETURNS TO HARMS CO.

Charles Miller, president and general manager of the Carl Millegram Publishing Co., Inc., has resigned his position with this company, and on Feb. 1 will rejoin the forces of the T. B. Harms and Francis, Day & Hunter Co.

Mr. Miller will take charge of the arranging department of this company.

"BROADWAY" FEATURES SCORE

Primrose Semon, at the Columbia Theatre this week, is taking five and six encores at every performance with the Broadway Music Corp. songs, "Down in Borneo Isle" and "Sweet Emalina, My Gal."

BILLY BARR IS MARRIED

Billy Barr, formerly with Shapiro, Bernstein & Co., and now with the Temple Quartet, was married on Jan. 22, 1918, to Miss Stella M. Combs at Huntington, W. Va.

JEFF BRANEN IN THE WEST

Jeff Branen, the songwriting music publisher, is making a business trip through the West.

COMPOSERS' SOCIETY NOT TO DISBAND

Persistent Rumors That Association is on Verge of Dissolution Are Denied

The many rumors which have been circulated during the past few weeks among motion picture exhibitors to the effect that the Society of Authors, Composers and Publishers is on the verge of dissolution have been vigorously denied by the organization's board of directors.

The fact that there has been one or two resignations from the society, coupled with the vigorous fight which is being waged by a number of the motion picture theatre proprietors doubtless formed the foundation for the rumors, which have had a wide circulation, particularly in the West.

According to a member of the society's board of directors, however, the organization is in a better condition financially today than ever before and the number of amusement resorts and cafes that are taking out performing rights' licenses is rapidly increasing.

Considering the comparatively short time the society has been in existence in America, and the great amount of opposition it has had to overcome, its founders are unanimous in declaring that its permanent success is assured.

HARRIS SONG SCORES QUICKLY

In "What a Wonderful Dream It Would Be" Charles K. Harris has a new song which, judging from its enthusiastic reception in the singing profession, is bound to rival in popularity any of his famous song hits.

The new number, just off the press, has all the elements which go to make a big popular success, and since its appearance in the Harris offices, the professional department has been crowded with singers learning it.

During the present week it is being sung in nearly all of the big time houses in New York and Brooklyn, and each act using it reports that audiences are most enthusiastic over the new number.

JAMES EUROPE IN FRANCE

James Reese Europe, the colored songwriter and orchestra leader, is with the U. S. Army in France. With the rank of First Lieutenant he is leader of the 15th Infantry band, a colored organization, composed of 100 men, and his interpretation of the American song hits is said to be the musical sensation of France.

ACTORS DONATE SALARIES

Corporal Arthur Fields and Private Leon Flatow, who are presenting an attractive singing act in the local Keith houses, are donating their entire salaries to the 71st Regiment Sinking Fund.

This fund is devoted to the care of the dependent relatives of soldiers at the front.

EDWARD B. MARKS IS ILL

Edward B. Marks, of the music publishing firm of Jos. W. Stern & Co., has been confined to his home for the past week, suffering from a severe attack of ptomaine poisoning.

JEROME SONG AT THE ROYAL

Sailor Reilly, who is appearing at the Royal Theatre this week, is scoring a big success with the new William Jerome song "When the Yanks Come Marching Home."

STELLA MAYHEW SINGS NOVELTY

Stella Mayhew, headlining over the Keith Circuit, is successfully introducing the new William Jerome novelty song "Any Old Jay Can Get a Girl Today."

MARVIN LEE WITH B'WAY CO.

Marvin Lee, the Chicago writer, has joined the Western office staff of the Broadway Music Corp.

VON TILZER SONGS FEATURED

The Harry Von Tilzer publications were prominently featured in all of the local big time vaudeville houses this week. At the Palace, the Courtney sisters sang "Give Me the Right to Love You" and "If They Ever Put a Tax on Love." At the Royal Van and Schenck featured "Give Me the Right to Love You" and "Miss Lulu's Darktown Cabaret," while Sylvia Clark at the Alhambra scored a big hit with "Wonderful Girl, Good Night," and "I'm a Twelve O'Clock Fellow In a Nine O'Clock Town."

STERN SONG IN MANY LANDS

Jos. W. Stern & Co. state that never in their long career as publishers of music have they issued a song for which so many foreign music houses have requested the exclusive selling or publication rights, as of "Lilly of the Valley."

Contracts have already been signed governing such rights for England, France, Denmark, Sweden, Norway, Mexico and Italy.

SONG PLUGGERS EJECTED

A number of the Chicago song pluggers, who have for some time been making the City Hall Square Hotel a hanging out place for the purpose of interviewing singing acts, were ejected last week.

The management states that a number of actors complained that they were being annoyed by the music men.

WOLFE GILBERT RETURNS

Wolfe Gilbert who, with his partner, Anatol Friedland, has been playing the Palace Music Hall, Chicago, returned this week. They introduced all their new songs in their act which was finely received in the West. They were assisted in their act by Miss Flo Jacobson.

THORNTON WITH PIANTADOSI

Roy Thornton has joined the Chicago office staff of the Al. Piantadosi Co.

Herbert Avery, general manager for the firm, who spent several days in Chicago last week, is now on his way East.

FEIST SONG AT THE STRAND

Herbert Waterous, the basso at the Strand Theatre, last week introduced the Feist song "It's a Long Way to Berlin" with moving pictures and out over the comedy war number with much success.

ELLIS FEATURES JEROME SONG

Harry Ellis, just back from a vaudeville tour through the South, scored a success with William Jerome's new ballad "When You Were the World to Me."

ELLIS SINGS NEW BALLAD

Harry Ellis is successfully introducing the new Douglass & Newman ballad "When I Come Back to You We'll Have a Yankee Doodle Wedding."

"RUBE" BENNETT WITH FEIST

"Rube" Bennett, formerly associated with the Waterson, Berlin & Snyder Co., is now connected with the Chicago office of Leo Feist.

EDWARDS WRITING NEW REVUE

Gus Edwards is writing a new musical revue which will be called "The Belle of Toyland." It will have a cast of fifteen people.

ERWIN SCHMIDT WITH STERN

Erwin R. Schmidt, formerly with the Harry Von Tilzer Co., is now connected with the Chicago office of Jos. W. Stern & Co.

ROBINSON SINGS "LORRAINE"

Jimmie Robinson, of Robinson and Dewey, is scoring a big success with the new McCarthy & Fisher song "Lorraine."

STOCK REPERTOIRE

BONSTELLE CO. OPENS IN BUFFALO

"CHEATING CHEATERS" FIRST BILL

BUFFALO, N. Y., Jan. 28.—The Jessie Bonstelle Players take possession to-day of the Star Theatre, here, recently the home of the Klaw and Erlanger attractions in this city. The opening bill is "Cheating Cheaters," a play which made New York theatre-goers laugh for a season and which, doubtless, will keep local playlovers in a merry mood for the week.

The coming to Buffalo of Jessie Bonstelle Players is an annual event which is always welcomed. She is opening this season earlier than is her custom.

As usual, she will head her company as leading lady and has engaged for her support a list of competent players, including Robert Frazer, Robert Adams, Franklin Pangborn, Arthur Allen, Guy D'Ennery, William H. Pringle, Walter J. Naylor, Earl House, Marie Curtis, Catherine Cornell and Mary Lena Wilson, with Wilamina Wilkes, director, all engaged through the Packard Agency.

Miss Bonstelle has selected her plays with as much care as her players and has secured a long list of Broadway successes, including "Fair and Warmer," "Pals First," "The Knife," "Captain Kidd, Jr.," and other recent stock releases. Each play will be given a special scenic production and, under the able direction of Miss Wilkes, good performances are assured.

The house will continue under the management of Dr. Peter C. Cornell, and the prices will range from \$1 for box seats, down to 25 cents.

GAIL SHELLEN GETS JUDGMENT

POUGHKEEPSIE, N. Y., Jan. 28.—In the City Court here to-day Gail Shelden was granted a judgment, by default, for breach of contract against Nella Richards, whose company closed here after two performances two weeks ago. Miss Shelden testified that she was engaged to go with the company, and that she reported for duty, and was told her services were not required. Miss Shelden brought the action to recover two weeks' salary.

MYRTLE DELOY CO. DOING WELL

MCALISTER, Okla., Jan. 27.—The Myrtle Deloy Stock Company reports excellent business throughout Oklahoma, where it has been showing for some time. The roster includes: Myrtle DeLoy, leads; Tolla DeLoy, characters; Marshal Walker, producing comedian; Ted Athey, comedian; Billy McBee, juvenile; and a chorus.

PLAYERS JOIN ELMIRA STOCK

ELMIRA, N. Y., Jan. 28.—Jack Lorenz, leading man; Helen Burgess, and Rita Davis have joined the stock company at the Mozart Theatre, which has succeeded the Mae Desmond Players.

SIMONS GOES TO FLORIDA

William Tisdale, formerly of the Majestic Theatre, Milwaukee, is replacing Irving Simons, manager of the Majestic Theatre, here. Mr. Simons has gone to Jacksonville, Fla., for a needed rest.

E. W. HART MADE SHOW MANAGER

E. W. Hart, manager of the stock department of Sanger and Jordan, has been made business manager of "Seven Days' Leave," at the Park Theatre, New York.

READING STOCK TO CLOSE

READING, Pa., Jan. 28.—Wilmer and Vincent will close their stock company at the Orpheum, here, this week.

PICKERT STOCK DRAWS WELL

LYNCHBURG, Va., Jan. 24.—The Pickert Sisters' Stock Company is doing well all along the line. The show played at Academy of Music here last week and has no complaint to make regarding business, as the attendance was good all week. The plays presented were "A Pair of Sixes," "Kick In," "The Only Son," "Alma Where Do You Live," "Fine Feathers" and "Mother." Special scenery is carried for each play. The company includes: Lillian and Blanche Pickert, Clint Dodson, Erlau Wilcox, Ralph Chambers, Bill Buhler, Karl Magee, Klare Barnes, Ernestine De Mello, Pearl Young, Mary Barnes, James Hamilton, Master Erlau, Baby Carol and Baby Betty. The company has been out ninety-two consecutive weeks with the loss of only a few days. The show will remain out all Summer playing Parks.

OLIVER OPENING THIRD STOCK

SPRINGFIELD, Ill., Jan. 26.—Otis Oliver will open his third permanent stock company Sunday, February 10, at the Chatterton Theatre, here. Among the players engaged are Vada Heilman, Esther Welty, Stella Cummings, Mary Ashburn, Miss Bennett, George Dayton, Theodore Lorch, Roy Van Fossen, E. A. Jamison, Wm. McConnell. Springfield is a city of 80,000 population and has never had a permanent stock, although the Oliver Company played a twelve weeks' engagement here three years ago. There is much local interest in the forthcoming opening, and one of the local newspapers is offering a prize of \$10 for the best article on what play the company shall open with, "Kick In," "Stop Thief," "Officer 666" or "Within the Law."

TUESDAY CLOSING HELPS STOCK

Reports from managers of stock companies in various parts of the country are to the effect that they are not suffering any ill effects from the Tuesday closing of the theatres by the Fuel Administration as the Monday holiday business, matinee and night, more than offsets the loss sustained by not giving a performance on Tuesday.

PLAYERS JOIN CAMP LEWIS CO.

CAMP LEWIS, Tacoma, Wash., Jan. 28.—Beatrice Prentiss, Virginia Hammond and Sue Van Duser join the camp stock here this week. The company is under the managerial direction of Alice Davis and Delia Lyndwell.

MISS GRAY JOINS STRAND STOCK

HOBOKEN, N. J., Jan. 28.—Pearl Gray opened to-day as leading lady of the Strand Players, playing the role in "The Yellow Ticket," created by Florence Reed. Last week "It Pays to Advertise" did big business.

TERRE HAUTE WANTS STOCK

TERRE HAUTE, Ind., Jan. 24.—Manager Ed. Galligan, of the Grand, is making an effort to secure a first-class stock company for the remainder of the season, it being impossible to get road attractions here.

POLI GETS "HAWAIIAN FOLLIES"

WASHINGTON, D. C., Jan. 28.—S. Z. Poli has secured the production rights to "The Hawaiian Follies," a musical revue which will be given an early presentation here by the Poli Musical Comedy Company.

BLANEY TO MANAGE CAMP STOCK

CAMP MERRITT, Tenaflly, N. J., Jan. 26.—Harry Clay Blaney has been appointed by the War Department as amusement director of the Liberty Theatre, here, with the rank of lieutenant.

LOUISE CARTER QUILTS MONTREAL

MONTREAL, Can., Jan. 25.—Louise Carter is closing as leading lady of the Paul Cazenave Stock at the New Empire Theatre, here.

PAUL GILMORE WILL LAUNCH STOCK CO.

TO OPEN IN JACKSONVILLE

JACKSONVILLE, Fla., Jan. 26.—Paul Gilmore, the dramatic star, has taken a lease on the Duval Theatre, this city, and will open there on March 10 with a first-class stock company.

It is Gilmore's intention to start his season with a revival of one of his old successes, probably "Captain Alvarez," to be followed by "The Mummy and the Humming Bird" and other plays in which he starred, and in which he will be seen in his original roles.

A company of well known players is now being engaged, among whom are Lucie Leque, Orlo Lea, George Kingdon, W. Burkhardt and A. Ryder. Rehearsals will soon start in New York, but the company will come here about March 1 for the finishing touches.

Mr. Gilmore is very well known in the South, having headed his own company for a number of seasons, and his excellent work won him great popularity. There seems, therefore, little doubt that his forthcoming venture will receive the hearty support of the playgoing people of this section.

WILLIAMS REP SHOW CLOSSES

SEATTLE, Wash., Jan. 27.—The Dave Williams Repertoire Company has closed temporarily. Business with the show has been good, but the transportation facilities have been poor, owing to the war and railroad tie-ups due to washouts caused by heavy rains. The show will go out again as soon as conditions are favorable.

FALL RIVER TO HAVE STOCK

FALL RIVER, Mass., Jan. 26.—The film bookings of the Academy of Music have been transferred to the Savoy, and the former house is now dark. The Academy will be touched up a bit on the inside and it is the intention to install a stock company, which should do well, as Fall River is unable to get dramatic road shows.

WORK RUSHED ON SPITZ HOUSE

FALL RIVER, Mass., Jan. 26.—Work is being rushed, as much as the weather will permit, on A. A. Spitz's New Empire Theatre and, unless something unforeseen happens to prevent, the house will be ready for opening late in the coming Spring.

FRANKEL ORGANIZING SHOW

CLEBURNE, Tex., Jan. 29.—Manager Morris Frankel, of the Majestic Theatre, Waco, this State, has sold his interest in that house and is now in Cleburne organizing a company to play week stands through Texas.

PLEDGED TO GO TO FRANCE

BUFFALO, N. Y., Jan. 26.—Jessie Bonstelle has pledged her services to the Overseas Amusement Committee and is awaiting a call to France to aid in the entertainment of the American soldiers in the various camps there.

TOM WILKES VISITS FRISCO

SAN FRANCISCO, Jan. 24.—Tom Wilkes, of the Wilkes Stock Company, Seattle, Wash., has arrived in this city.

MACKLYN QUILTS DE FOREST CO.

HUTCHINSON, Kan., Jan. 26.—John Macklyn closed last week with the De Forest Players.

"BARRIER" LIKED IN SOMERVILLE

SOMERVILLE, Mass., Jan. 26.—"The Barrier" has been given a fine production by the Somerville Players, and is pleasing the local theatre-goers. The members of the company are doing excellent work. Arthur Howard makes a manly Captain Burrell, and John Gordon plays Poleon with force and decision, and his work in the role is the best he has done since he joined this organization. Adelyn Bushnell does capital work as Necia. John Kline gives the role of Gale an added importance by his excellent portrayal, and Brandon Evans makes Stark a typical "villain." Next week "The Girl Who Came Back" will be given.

MacLEAN STOCK DOING WELL

JAMESTOWN, N. Y., Jan. 25.—The MacLean Stock at the Samuels is presenting a fine class of plays and is doing a splendid business. This week "Bought and Paid For" is the bill. Next week "Mrs. Wiggs of the Cabbage Patch" is scheduled.

SIGNS FOR WALDRON STOCK

FITCHBURG, Mass., Jan. 29.—Caroline Friend has signed with Charles Waldron as second woman for his stock company at the Waldron Theatre, formerly the Cummings.

SHERWOODS JOIN TAB STOCK

DALLAS, Tex., Jan. 24.—Dick and Marie Sherwood have joined the stock at the Gaiety Theatre, here, and are assisting B. C. Greer in presenting tabloid musical comedies.

ACTRESS PURGED OF BANKRUPTCY

SEATTLE, Wash., Jan. 27.—Jane O'Rorke, known on the coast as a stock and motion picture actress, has been discharged from the bankruptcy court.

DUBYSKYS GIVE UP THEATRE

KANSAS CITY, Mo., Jan. 28.—Dubinsky Bros. have relinquished their lease of the Grand Theatre, and stock is being continued by the original lessees of the theatre.

SMYTHE JOINS CLARKE'S CO.

LOS ANGELES, Cal., Jan. 29.—J. Anthony Smythe, a popular stock actor in this section, has joined the Harry Carson Clarke Company.

PLAYERS JOIN TACOMA STOCK

TACOMA, Wash., Jan. 28.—Robert Hamilton and Josephine Maidmont have joined the Monte Carter Comedy Company at the Oak Theatre, here.

OLESON BUYS FALLS CITY HOUSE

FALLS CITY, Neb., Jan. 26.—E. Oleson, who has managed the Empress Theatre here for some time, has purchased that house.

LELAND WITH HAVERHILL STOCK

HAVERHILL, Mass., Jan. 27.—Harry Leland is now stage director of the stock at the Academy of Music, this city.

WEBSTER SUCCEEDS ARNOLD

ST. PAUL, Minn., Jan. 27.—Willard Webster has succeeded Edward Arnold in the Shubert Stock Company, here.

AL ONKEN MANAGES BURBANK

LOS ANGELES, Cal., Jan. 27.—Al Onken has been appointed manager of the Burbank Theatre, this city.

PLAYERS JOIN MITCHELL STOCK

GRAND ISLAND, Neb., Jan. 26.—Russ Carter and Ben Roberts have joined the Mitchell Stock Company, here.

CLOSING WITH MITCHELL STOCK

GRAND ISLAND, Neb., Jan. 28.—Elizabeth Montgomery has closed with the Mitchell stock.

THE REAL SONG AT LAST

By CHAS. K. HARRIS

Read the Lyric and Convince Yourself, Then Send for the Music

"What a Wonderful Dream"

(IT WOULD BE)

1ST VERSE

Every home in the nation, no matter what station,
Some brave boy has answered the call,
While their mothers have blessed them,
Have kissed and caressed them,
Yet smilingly gave up their all.

CHORUS

What a wonderful, wonderful dream it would be
If our laddie boys came sailing home,
With their bright smiling faces,
No scars and no traces,
Of dark weary nights spent alone,
What a wonderful, wonderful dream it would be,
If our mothers could live just to see
Their boys safe at home sleeping,
No heart-aches or weeping,
What a wonderful, wonderful dream.

2ND VERSE

'Cross the seas men are slaying,
Back home mothers praying,
The good angels guard her brave boy,
While she reads of the battle,
Where shot and shell rattle,
The battle which may end her joy.

CHAS. K. HARRIS

Columbia Theatre Building, N. Y.

Vlasta Maslova

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"Prevarication"

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AND BOYS

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ROSE AND CURTIS

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E. L. GAMBLE, Playwright
East Liverpool, Ohio

BURLESQUE

FAKE LICENSE BUREAU MAN ARRESTED

GRAB PHONY BURLESQUE CENSORS

A Harlem youth, Sydney Markowitz by name, appointed himself as an inquisitorial committee of one, last week, and started on a round of New York's burlesque houses, with a view to uplifting that highly important branch of American entertainment. Sad to relate, Markowitz' censorial inclinations led to his complete undoing, including his being landed in a cell under the charge of attempted extortion.

Markowitz, who until recently was employed in the office of the Commissioner of Licenses of New York City, possessed himself of an inspector's badge last week and, armed with this authority, journeyed up to the theatre district. He made several stops after reaching the amusement zone and in each instance, having looked over a performance, informed the manager of the attraction, it is said, that he must improve the tone of his show or suffer the consequences.

As long as he stuck to Broadway, Markowitz got along all right, the theatrical managers of that part of the town, according to report, being easily enough convinced of the regularity of the volunteer censor's credentials. However, in a moment of foolhardy adventure, Markowitz was moved to take a trip up to Harlem and see what the amusement purveyors of that section of New York were offering current audiences.

Markowitz's initial inspection in Harlem called him to Hurtig and Seamon's Theatre on One Hundred and Twenty-fifth Street, where the Rose Sydel Company was holding forth last week. He spent two days looking the show over and informed Jules Hurtig that it was all right as far as he was concerned and in need of no consership whatever. Then Markowitz made the move which got him into trouble. He requested Jules Hurtig to cash a \$20 check for him.

Hurtig's suspicions had already been aroused from the fact that the self-styled inspector had asked to look the show over from the stage, and, calling a detective, the burlesque man requested the officer to investigate the so-called License Inspector's claims to office, immediately. According to Detectives Finan and Conklin, Markowitz admitted that he had formerly been employed in the License Bureau and had kept the badge he had used when he left the department.

SCENERY AND TRUNKS BURNED

SPRINGFIELD, Mass., Jan. 21.—The baggage car of the "Mile-a-Minute Girls" was destroyed by fire in the railroad yards here last Saturday night.

It was only through the work of the crew that the scenery and some of the trunks were saved. As it was, eleven hotel trunks and all the lobby frames were lost. The car was entirely destroyed.

EDDIE FOX GOES INTO VAUDE.

ST. LOUIS, Mo., Jan. 28.—Eddie Fox, billed as the "Millionaire Tramp," closed with the "Some Babies" company at the Standard Theatre here, Saturday night. Fox has been routed over the W. V. M. A. Time under the direction of Coney Holmes. He will open next week.

SHOW LOSES MATINEE

NEWBURGH, N. Y., Jan. 24.—The "Step Lively Girls," which was to open here for a matinee at the Cohen Theatre, did not arrive until late this afternoon, losing the performance. The company jumped here from Meriden, Conn., by way of New York City.

STARTS MATINEE AT 4.30

BLUEFIELD, W. Va., Jan. 21.—George Donahue, manager of the "Step Lively" company, has been having trouble getting his company over the road, especially in the coal regions of Virginia, as coal trains have precedence over all other means of transportation. The company recently arrived at Pulaski at six p. m., but the baggage did not get in until 9 p. m. The curtain went up at 9:45. The next jump to Bluefield, W. Va., had to be made by special train from Radford Junction. Director General McAdoo had ruled that when a train was on time it should not be held for connections and, as the train on which the "Step Lively" company was on was two hours late, it was necessary for Manager Donahue to charter a special to make the matinee at Bluefield. The company arrived there at 5:40 p. m., and the curtain on the matinee went up at 4:30 to a capacity house. Manager Cohen of the Elks Theatre running pictures until the arrival of the company.

MORROW SIGNS STOCK LEADS

PHILADELPHIA, Pa., Jan. 28.—Bobby Morrow is now making arrangements for his Summer Stock at the Trocadero, this city, and is engaging an all star cast.

Those already under contract with Morrow are Jim Barton, now featured with the "Twentieth Century Maids"; Jack Miller and Harry Kelly, who are featured with Will J. Kennedy in "The Sight Seers"; Harry Lang, featured with "The Lid Lifters," and Joe Wilton, of "The Mischief Makers." As yet Morrow has not signed any of the lady principals. The stock will open at the close of the regular burlesque season, early in May.

COOPER SIGNS NEW CAST

"Blutch" Cooper has engaged the following cast for the "Biff, Bang, Bing" company, which will open next week at the Star, Brooklyn: Edgar Bixley, Ben Howard, The Biff, Bang, Bing Trio, Miss Bennett, Blanche Franklin, Grace Harvard and Francis Reynolds.

Bill Vicque will manage the show, Geo. W. Herdlika will be musical director. The same crew and agent will remain with the company. Roeban and Richards cast the show.

WALSH WILL PAY EMPLOYEES

PHILADELPHIA, Pa., Jan. 28.—John F. Walsh, owner of the Gayety Theatre, this city, has made the announcement that he will pay a full week's salary to all his employees at the Gayety during the time the Fuelless Tuesdays are in effect. His employees, although not working on Tuesdays, will receive the day's pay just the same.

BONNIE LLOYD INJURED

CHICAGO, Ill., Jan. 26.—Bonnie Lloyd, who resigned as soubrette of "The Girls from the Follies," closing at the Empire, this city, Jan. 12, is suffering with a sprained ankle. Miss Lloyd has been confined to her room at the National Hotel ever since, but it is said she will be able to work in another week.

JULIETTE BELMONT IS SIGNED

Juliette Belmont, the singing and dancing violinist with the "Twentieth Century Maids," has signed a contract for two years more with Jacobs and Jermon, and will be the prima donna next season with one of their shows. Miss Belmont will appear at the Shelburne Hotel in her specialty, commencing in May.

BURTON TO REPLACE HOWARD

Joe Burton will replace Ben Howard with the "Follies" Company to work opposite Harry Steppe. He will open at the Union Square, Feb. 4. Howard is signed to go with "Biff, Bing, Bang" on the American Circuit.

ROSENBERG CASE THROWN OUT OF COURT

A. B. A. GETS \$125 JUDGMENT

The case of Walter Rosenberg, who brought suit against the American Burlesque Association for \$65,000 for alleged breach of contract, was dismissed in court last week by Justice Philbin, and the costs of the action, \$125.15, awarded to the defendant, which amount Rosenberg will have to pay.

The case, which had been on the calendar for a week, was finally called for trial Tuesday morning. During the week, attorneys for both parties had answered ready to the call and on Tuesday, after Leon Laski, attorney for the A. B. A., answered ready, S. C. Sugerman, counsel for Rosenberg, and who, with Jerome Wilzin, was to try the case, asked that the case be postponed owing to the fact that Mr. Wilzin was engaged in the City Court. The case was then postponed until Wednesday morning.

At the time stated, the next day, the attorneys and witnesses of the A. B. A. were present and were ready to fight the action, when a representative of the Rosenberg offices appeared and stated that Mr. Wilzin was still engaged in another court and also that Rosenberg was too sick to appear. He asked that the case be again postponed. Leon Laski then stated that Mr. Wilzin was not engaged in another court and that the case which he had been trying the day before had been finished. A process server also presented an affidavit to the effect that he had served Rosenberg with a subpoena the night before. He said that Rosenberg was well at the time that he had been served.

Judge Philbin then ordered the case to proceed, to which Rosenberg's lawyer replied that he was not ready. The case was then dismissed by the court.

BERT ROSE CALLED TO COLORS

CHICAGO, Ill., Jan. 23.—Bert Rose, one of the comedians with the "Star and Garter" Show, has been called to his district board here for examination, Jan. 30. Rose has requested that he have the examination made next week in Philadelphia, where he will be working with his show.

PHILLIPS SUCCEEDS LUBIN

Al Luban closed as manager of the "Forty Thieves" Company at the Gayety, Brooklyn, last Saturday night. He handed in his resignation Monday. Murray L. Phillips succeeded Lubin. Phillips recently closed with the "Garden of Allah."

AGENTS ARE SWITCHED

Jimmie Franks has been transferred to the advance of the Behman Show, of which Lew Kelly will be again featured, commencing next week in Paterson. Martin Wigert will go ahead of the "Broadway Frolics" in place of Franks.

EASTER HIGBEE CLOSSES

WASHINGTON, D. C., Jan. 24.—Hazel Lorraine has succeeded Easter Higbee as ingenue of the Harry Hastings Big Show. Miss Higbee closed with the show last Saturday in Baltimore, and returned to New York.

LEONA FOX LAYS OFF

Owing to a severe cold, Leona Fox, prima donna of "The Military Maids," was compelled to lay off a few days last week in Philadelphia. Vinnie Phillips filled in for her.

PECK CHANGES ROUTE

General Manager George Peck has announced a further change in the route of the American Burlesque Circuit.

The shows under the change will not play Wrightstown, as it will not pay them, it is claimed, to work two days there, loose a day in travel, and make a big railroad jump to Schenectady. The week has now been filled in with the companies jumping from the Gayety, Brooklyn, to Poughkeepsie, where they will play Monday matinee and night at the Collingwood Opera House. Tuesday they lay off. For the Wednesday matinee and night performances they are booked at the Amsterdam Theatre, Amsterdam, N. Y. Thursday, Friday and Saturday they will play Schenectady. The Columbia attractions played three days at Cohn's Opera House in Poughkeepsie until a few weeks ago, when Meriden replaced it.

New Castle has also been substituted for Ashtabula. The week after Cleveland will likewise be Erie, Monday, Tuesday lay-off, Wednesday New Castle, Thursday, Friday and Saturday Youngstown.

WON'T ADVANCE PRICES

Manager Krauss announces that he will not advance his prices at the Olympic Mondays, as most other houses are doing, on account of the holiday. He also states that all his employees will receive a full week's salary, the holiday not being deducted.

JESS WEISS LOSES FATHER

Adolph Weiss, father of Jess Weiss, juvenile of the "Star and Garter" show, died at his home in New York City January 10, at the age of sixty-nine. The deceased was the father-in-law of I. M. Weingarten, owner of the "Star and Garter" show.

KAHN SIGNS BETTS

George Betts has been engaged to do the "straight" in Ben Kahn's Harry Steppe show, to replace Francis Reynolds, who goes with the new "Biff, Bang, Bing" show, opening next week at the Star, Brooklyn. Betts opens Monday at the Union Square.

KRAUSS HAS INVENTION

Dave Krauss is placing on the market a "non-skid" chain for use on shoes.

The chain is arranged so that it will fit onto the heel of anybody's shoe in such a way as to prevent them from slipping.

WELSH SIGNS VAUDE SINGER

Evelyn Cunningham, who has been doing a "single" for several years in vaudeville, both in this country and Australia, has signed a contract with Ben Welsh to go with his show next season.

STEWART GOING INTO VAUDE.

Harry Stewart, who was compelled to close his show, "The Soldier's Bride," several weeks ago at Racine, Wis., on account of weather conditions, will open shortly in vaudeville.

KAHN SIGNS INGENUE

Mildred Hewett has been added to the Fourteenth Street Theatre Stock Company. Miss Hewett is an ingenue and was booked through the offices of Roehm and Richards.

KANE SIGNED FOR "FROLICS"

DETROIT, Mich., Jan. 27.—Tom Kane, the Irish tenor, has joined "The French Frolics" to play a "dope" character and do his specialty.

JACOBS IS AT DAYTONA

DAYTON, Fla., Jan. 19.—Henry Jacobs, of the theatrical firm of Jacobs and Jermon, arrived here today. He will leave in a few days for Palm Beach.

KAHN SIGNS NELSON

Henry Nelson has been engaged as a producer of the stock shows for B. F. Kahn.

Burlesque News continued on Pages 25 and 27

Sailor Wm. J. Reilly

Is a Sensation at The Royal this week with that Wonderful, Wonderful, Wonderful Song

When The Yanks Come Marching Home

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In a dainty Potpourri of Song, Dance and Story

THIS WEEK (JAN. 28) B. F. KEITH'S COLONIAL THEATRE, NEW YORK

WILL BLAND & CO. ENID

Australia's Greatest Illusionists

Booked Solid U. B. O.
DIRECTION—TREAT MATHEWS

The Blackstone Quartette

J. E. Kelley
1st Bass

Thos. Smith
2nd Bass

Earl McKinney
1st Tenor

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IN VAUDEVILLE

WILLIAM JANE KENNEDY PRESENTS CHARLES YOUNG and WHEELER

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High Class and Comedy Singing, Dancing, Talking and Pianologue. Music from Grand Opera to Ragtime

Direction, LEE P. MUCKENFUSS

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A Few Songs and a Little Nonsense

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SOMETHING NEW IN THE AIR THE WHITE TRIO

NOVELTY GYMNASIUM—IN VAUDEVILLE

CLARK & FRANCIS

In the Unique Comedy Playlet

"Molly's Friend"

DIRECTION—TOM JONES

FRANK MOORE & STERLING KATHRYN

With "TALE OF A COAT"

JACK MARIE DAVIS and ELMORE

Comedy, Singing and Talking in One

ASSISTED BY JOE.

Direction—Mark Levy

FOUR KASTING KAYS

Study in Mid-Air—Playing U. B. O.

PETE MACK, Eastern Representative

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Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

DANCING DALES

Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

FLORENCE EILEEN HOBSON and BEATTY

TWO DIFFERENT GIRLS AND A PIANO

IN VAUDEVILLE

HOWARD & LYMAN

DANCERS THAT ARE DIFFERENT

JIM and ANN FRANCIS

A Nut Comedy Piano Act in one

Direction Jack Lewis and Arthur Klein

JESSIE J.—FRANKS & ADDINGTON—RUTH

"The Surprise Girls" in Songs, Comedy, Chatter and Surprise

DIRECTION—JACK FLYNN

TANEAN BROS.

Tanean Bros. (2). Musical, Singing and Talking. 14 Mins.; One.
The Tanean Bros. in blackface are presenting a suitable turn with comedy, wherein its greatest value lies. Both have a pleasing method of working, never forcing themselves and gaining laughs from a different style that proved amusing. They were welcomed throughout, and could have departed in better style if they had continued their soft playing instead of bursting out near the finish. The comedian, during the playing of the xylophones, gains a number of well earned laughs, with the remainder of the turn looming up well enough to continue wherever a comedy pair on this order are needed. The straight likewise is smooth in his many bits.

JACKSON and Nichols are doing a new act.

Billy Gould is breaking in a new act on the small time.

Leo Marx, the elder of the four brothers, is the father of a baby boy.

Katherine Dahl opens in February for a tour of the Orpheum Circuit.

Frank Lyon is playing the role created by **Otto Kruger** in "Tea for Two."

Harry Hartzell has signed to play a leading role in "The Little Teacher."

Bert Levy, the artist, will have charge of the next **Friar's Epistle** art work.

Jane Evans has joined the "Very Good Eddie" Company at Providence, R. I.

Harry Lester Mason lost his mother last week and is laying off temporarily.

Will Oakland opened in Duluth last week for a tour of the Orpheum houses.

Alan Shaw began his bookings on the Orpheum time on Monday in Minneapolis.

Genaro and Gold start their Eastern United time at the Colonial Theatre April 8.

Violinsky's new act, "The Genius," is playing the outlying Fox houses, breaking in.

Stanley Ridges, who was with "Eilleen," is now an aviator with the Canadian forces.

Robert Hyman is the leading man of the new **Crescent Stock Company** in Brooklyn.

Jack Wilson has returned to big time and will appear at the **Palace Theatre** next week.

Stewart Robbins, husband of **Mabel Carruthers**, is a member of the **New National Army**.

Izetta Jewell, who has not appeared for many years, will be seen in a new production soon.

Morris Gest, of **Elliott, Comstock and Gest**, has returned to his office in the **Century Theatre**.

Carter De Haven is rehearsing a new vaudeville act in which his wife will probably have a part.

Conrad Nagel will open Feb. 4 in Philadelphia with **Mary Nash**, in "The Man Who Came Back."

Harry Guilfoyle will open Feb. 3 for a tour of the Orpheum time, his first booking being **Vancouver**.

Ruth Royce is having a new act written for her by **Ned Dandy**, who is also her personal representative.

Andy Bolan, back stage monarch of the **Empress, Cincinnati**, is leading in the **T. M. A. ball arrangements**.

Haruko Ourki, Japanese prima donna, begins her tour of the Orpheum Circuit in **Minneapolis** on Feb. 3.

Harry Houdini, the self-liberator, has purchased a home at 278 West One Hundred and Thirteenth street.

Lee Kolmar was booked to play in **Washington** this week but appeared at **Proctor's, Newark**, instead.

Norman Hanley is now with **Halton Powell's "Pretty Papa" Company**, playing the principal comedy role.

Lina Abarbanel has discontinued her vaudeville tour and has gone to **Chicago** to arrange for the production of a new play.

ABOUT YOU! AND YOU!! AND YOU!!!

Betty Bond was compelled to cancel this week in **Milwaukee** on account of a severe attack of the grippe.

Ralph Herz, on account of the scarcity of productions, is at present breaking in a new act on the small time.

Fred Trust, who was a member of the team of **Jackson and Trust**, is now with the **American forces** in France.

Leon A. Berezniak, the **Chicago** attorney, is in town for a two weeks' stay attending to some special business.

Barney Gilmore has signed with **George Tyler** to go with "Among Those Present," to open in **Chicago** about Feb. 10.

Harry D. Southard is to join the **New York** company of "Business Before Pleasure" to play the role of the banker.

Mollie Gilmore, who was featured in "The Unborn," has been placed under contract by **Harry Sauber** for next season.

Nellie Revell has severed her connection with the **Norma Talmadge Film Company**, with which she was publicity promoter.

Willard's Temple of Music opened in **Easton, Pa.** on Monday, and from there will go to the coast to fill Orpheum time.

Allison Worth, a **Brooklyn** girl, will make her appearance in "Honor Bright," in which **Grace La Rue** will be the star.

Lucille Cavanagh is taking her mother with her over the circuit now. She is also preparing a new act for next season.

George Sidney is playing the principal comedy role in "The Love Mill," which opened last Monday at **New Haven, Conn.**

Yorke and Adams, who played "Potash and Perlmutter" in **England**, are considering an offer to play that piece in **Australia**.

Julian Eltinge broke the box office record at **Keith's Theatre, Boston**, last week which had been standing for the past six years.

"Color Gems," an artistic novelty, has been booked over the Orpheum time, and will open in **Winnipeg** on the 3rd of February.

Lou Pollock, formerly the pianist with **Harry Fox**, has joined **Nat Vincent**, and they will do a double act in the near future.

Martha Mayo's mother made the trip from **San Francisco** to **Boston** to see her daughter play in "The 13th Chair" in the latter city.

Harry Askin has been appointed to an executive position with the **Chicago Grand Opera Company** at the **Lexington Avenue Opera House**.

Beverly West has replaced **Violet Heming** in the title role of "The Naughty Wife," now playing at the **Park Square Theatre, Boston**.

Elizabeth Brice, of the team of **Brice and King**, which was split by the latter's enlistment in the Navy, will do a single act with an accompanist.

William Stuart was run down by a wheelbarrow and his leg lacerated on Saturday afternoon, while he was on his way to the **City Theatre**.

Sam Hearn, husband of **Helen Eley** and playing the mid-western United time, was notified last Friday that he was subject to call for military duty under the draft law.

Vincent Coughlin, brother of **James Coughlin**, and a member of the team of **Vincent and Maxine**, is in **St. Vincent's Hospital** with pneumonia.

Jack Gardner has interpolated an alarm clock into the act he is now doing with **Ben Shaffer**. What the clock is for has as yet not been disclosed.

Edith King made her first appearance last Monday afternoon in the role of **Frances Granger** in "Blind Youth" at the **Thirty-ninth Street Theatre**.

Donald McDonald closed with **Henry W. Savage's "Have a Heart" Company** last Saturday, having been with that production for more than a year.

The **Three Dooleys** and **Wellington Cross**, all of the late musical comedy "Words and Music," are on the bill at the **Colonial Theatre** this week.

Sadie McDonald, of **Charles and Sadie McDonald**, is ill and her place in "The New Chief of Police" is being played temporarily by **Florence Johnstone**.

Harry Cohen, of the **Universal Film Company**, has charge of making movies for popular songs and is supplying some of the local houses with the films.

Scotty Provan is going to sail for the other side on Feb. 12. He is going abroad to entertain the ill and injured soldiers at the various hospitals in **England**.

Carl Hunt, who has been managing "Very Good Eddie" for **Leffler and Bratton**, resigned last week and took up the management of "Oh Boy" in **Chicago**.

E. Lyall Swete, who came to the **United States** to produce "Chu Chin Chow," has signed with the **Charles Frohman Company** for a leading role in "The Off Chance."

De Leon and Davies, playing the Orpheum Circuit this season, will make their first local showing with their new act at the **Palace Theatre** the week of Feb. 18.

Mr. and Mrs. James B. Donovan (**Marie Lee**) are proudly announcing the arrival of a baby boy, weighing eight and a half pounds, on Jan. 25 at **Miss Alston's Sanitarium**.

Izetta Jewell, who has not been seen on the stage since she appeared with **Otis Skinner** in "Your Humble Servant," is about to make her return in a new production.

Norval Keedwell, who is now appearing in "A Successful Calamity," has finished a comedy drama entitled "The Winner," which will be presented in stock next Summer.

Gladys Lane, formerly in the **Lasky** act, "The Piano Phields," was put under contract last week by **Harry Sauber** and is now heading the "Say Uncle" act, with **Arthur Dunn**.

Col. Ike Martin, owner of **Chester Park** and the **Orpheum Theatre, Cincinnati**, is fishing at **Naples, Fla.**, with **Col. Joseph Garretson**, managing editor of the **Cincinnati Times-Star**.

George Hermann and **Marion Shirley**, playing **Keith** time, ended a globe-circling tour in **Cincinnati**, their home town, last week. Since leaving **Cincinnati** they have "done the world." They were feted here by relatives.

Gertrude Hutcheson, late of "The Merry Widow," made her first appearance in public since returning from abroad, at a house warming tendered by **Mr. and Mrs. Chas. McDonald**, of **Pittsburgh, Pa.**, to their friends of the show business, last Tuesday night.

Herman L. Roth, the theatrical attorney, received a cablegram last week stating that his son, **Milton**, who was serving in the **British Army** in **France**, had been killed in battle.

Ralph Kellard, who recently resigned from the "Eyes of Youth" Company, has returned to motion pictures and will make his reappearance in films with **Pathé** in a forthcoming five-reeler.

Charlie West, an **Australian** clown well known in **America**, is with the **British Army "Somewhere in France."** Two other clowns with the same regiment are **Tex Richmond** and **Bert Savage**.

J. J. Sameth, who has been with **Williamson Brothers** as sales manager for some time, has left that position and is now representing **Zungar**, the new **Bernard McFadden** physical culture film.

James Wenthraub, professionally known as **James Vermont**, dancer with the "Show of Wonders," and **Miss Marie Curless**, eighteen, of **Norwood, Ohio**, also a dancer, were married in **Cincinnati** last week.

William Wood, manager of the **Hudson Theatre, Union Hill, N. J.**, has made a special arrangement whereby wounded and convalescent soldiers at the local hospital can come into the theatre free of charge.

Helen Lowell has secured the rights to "A Critic's Comedy," a playlet recently presented at the **Comedy Theatre**, and will soon present it in vaudeville with **Mabel Carruthers**, **Frank Lyon** and **Jay Strong** in the supporting cast.

George Buskirk, of the **Hagenback-Wallace Circus** ticket force, is putting in the **Winter** season at **Terre Haute, Ind.**, in the capacity of day clerk at the **Terre Haute House**. The 1918 season will find him with the **Hagenbeck-Wallace** outfit.

Princess Zuleika, the lady hypnotist, who has been working in **Canada**, will join a road show on the eleventh, touring the **New England States**. This will stay out twelve weeks, after which the **Princess** will open on **U. B. O.** time in a new act.

J. K. Peterson, a member of "The Hawaiian Serenaders," one of **Bert LaMont's** acts, was stricken with appendicitis while the act was working at the **Priscilla Theatre, Cleveland**, last week and removed to a hospital for an operation. The act is working without him until he recovers.

Dolph Eastman is managing "Over the Top Girls," a tabloid musical comedy playing **Virginia-Carolina** time. The company includes **Elsie Springer**, **Matt Russell**, **Al Leyburne** and **Al Tehl**, principals, with **Jose Sterling**, **Rose Hughes**, **Vivian Moore**, **Ruth Reiss**, **Rose Courtney** and **Helen Steele**, chorus.

James Wilson, an actor, was haled to court last week on a charge of disorderly conduct brought against him by a subway guard. According to the complaint, the guard ordered **Wilson** not to block the door of his car. When he protested **Wilson** is said to have punched him. **Wilson** was fined \$5 by the court.

Linwood Curtis, for many years connected with the publicity department of the **B. F. Keith's Theatres** in **Boston**, has just been commissioned ensign in the **U. S. Navy**. He rose from first class yeoman to chief yeoman in a few weeks and this is his second promotion since he enlisted. He has been assigned to the **Paymaster's Division** at the **Commonwealth Pier Training Quarters** in **Boston**.

Harry Sauber last week canceled some **Ackerman** and **Harris** time which he had booked for his "Jolly Tars" act because of the fact that three of the men in it are liable to be drafted and he did not want to have to bring the other three back from the coast in case the act was broken up there by **Uncle Sam**. As a result he jumped the act from **Chicago** to the **Star Theatre, Ithaca, N. Y.**

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I DON'T WANT

Words by
HARRY PEASE and HOWARD JOHNSON

The kind that "goes over" without explanation and

America's Greatest Song!

World's Biggest Hit

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Geo. M. Cohan's World-Wide Song Hit

"You
Can't go
Wrong
with a
'FEIST'
Song"

The Song That Irons the Wrinkles Out of Sadness, Pessimism

HOMELAND

Words by
HOWARD JOHNSON and COLEMAN GOETZ

A soothing war song that the mothers, fathers, sisters

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TAKE THOSE EYES AT ME FOR ?' *MUSIC BY* **GEO. MEYER**. *COMPOSER OF "ME AND MY GAL."*

ulc medy song with real "professional" humor

TO GET WELL

and lands a wallop straight to the funny bone!

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The Daddy of all "JAZZ" Songs

By SHELTON BROOKS, writer of "WALKIN' THE DOG"

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and brothers of our soldier boys and sailors love to hear

Music by
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Song
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COMEDIENNE

PLAYING U. B. O. TIME

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JOE SPIELMANN
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BILLY RUDDY
Bass

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Baritone
EDDIE McCOMBS

2nd Tenor
FRED NERRET

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THE GIRL WITH THE MAGNETIC SMILE

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Hazel **HICKEY & COOPER** Billie

Mirth, Melody and Song

Playing Loew's Time

In Vaudeville

CHARLOTTE WORTH

IN VAUDEVILLE

CISSIE

LOUISE

HAYDEN and CARDOWNIE

Singing and Novelty Dancing

In Vaudeville

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Of
El Cleve & O'Connor

Mother and Baby Doing Well

Direction—MAX GORDON

BERT. **O'ROURKE & ATKINSON** CLARE

THE PITTER-PATTER PAIR

Direction—PAT CASEY

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STORIES**

VAUDEVILLE BILLS

For Next Week

U. B. O. NEW YORK CITY.

Palace—Annette Kellermann—Jack Wilson—Valeska Suratt & Co.—Wellington Cross—Bert Millership—(Four to come.)
Riverside—Burr & Hope—Emmett, Devoy & Co.—Bostock's Riders—Senor Westony—Van & Schenck—Frances Kennedy—Alfred Loyal's Dogs—Gallerini Sisters.
Colonial—Lee Kohlmar & Co.—Lew Dockstader—Sylvia Clark—Wm. J. Reilly—J. & E. Dooley—Millership-Girard Co.—Taylor Trio—Adele Rowland.
Royal—Geo. Kelly & Co.—Dooley & Nelson—McLallen & Carson—Cameron Sisters.
Alhambra—Lewis & White—Chas. Kenna—Grace De Mar—McIntosh & Maids—Mason & Keeler—De Winters & Rose.

BROOKLYN.

Orpheum—"Hit the Trail"—Dorothy Toye—Lady Duff-Gordon—Parish & Peru—Bert & Harry Gordon—Three Chums—Mazie King & Co.—Ryan & Lee.
Bushwick—De Witt Young & Co.—Swor & Avey—Dorothy Brenner—Florenz Tempest—Flanagan & Edwards—Bessie Clayton & Co.

BALTIMORE, MD.

Maryland—"Rubellite"—Watson Sisters—Duffy & Ingalls—Celts Bros.—Cummings & Mitchell—Maude Earl & Co.

BOSTON, MASS.

Keith's—Gulran & Newell—Joe Jackson—Frank & Toby—Orth & Cody—Thos. Swift & Co.—Shepard & Ray—Elsie Janis—Robt. T. Hains & Co.

BUFFALO, N. Y.

Shea's—Camilla's Birds—Hallen & Hunter—Bert Levy—Mignon—J. & E. Connolly—Pistil & Cushing.

CLEVELAND, OHIO.

Keith's—Rita Maria Orch—Venita—Gould—Gould & Lewis—Marzella's Birds—Brendel & Bert—Bee-man & Anderson.

CINCINNATI, O.

Keith's—Bell & Eva—Joyce, West & Moran—Madison & Winchester—Walter C. Kelly—Ed. Reynard—McKay & Ardine.

COLUMBUS, OHIO.

Keith's—Kenny & Hollis—Fantine Troupe—Herman & Shirley—Browning & Denny—Kerslake's Pigs—Bailey & Cowan—"Reckless Eve."

DAYTON, O.

Keith's—Will J. Ward & Girls—John B. Hymer & Co.—Marie Fitzgibbon—Jim & Marion Harkins—McMahon & Chappelle—Casting Campbells—Joe Dealy & Sister—Hugh Herbert & Co.

DETROIT, MICH.

Keith's—McDevitt, Kelly & Lu—Seymour Brown & Co.—Jennie Middleton—Fox & Ward—Darras Bros.—Cecil Cunningham—Santos & Hayes.

ERIE, PA.

Keith's—"Somewhere in France"—Richard Wally & Co.—Brendel & Bert—Weston & Wheeler—Corcoran & Mack.

GRAND RAPIDS, MICH.

Keith's—Fink's Mules—Lyons & Yosco—Adelaide & Hughes—Alex. O'Neill & Sextette—Ray Samuels.

HAMILTON, CANADA.

Keith's—Earl Cavanaugh & Co.—Manning, Fenny & Kuo—Valentine & Bell—The Gerald's—Geo. Jessell.

INDIANAPOLIS, IND.

Keith's—Mr. & Mrs. Gordon Wilde—Eddie Leonard & Co.—Mabel Russell Co.—Medlin, Watts & Co.

LOUISVILLE, KY.

Keith's—Marck's Lions—Maleta Bonconi—Gene Green & Co.—Adair & Adelphi—Rudolph—Garcinetti Bros.—Una Clayton & Co.

MONTREAL, CANADA.

Keith's—Hawthorne & Anthony—Nonette—"Honor Thy Children"—Eddie Carr & Co.—Lambert & Ball—Weber & Rednor.

PHILADELPHIA, PA.

Keith's—Gygi & Vadle—Eddie Dowling—Misses Chalfonte—Corbett, Shepard & Donahue—Julian Eltinge—Athos & Reed—Deiro—Wm. Caxton & Co.

PROVIDENCE, R. I.

Keith's—Doree's Celebrities—Hallen & Fuller—Claude Rant—Dooley & Sales—Gladys Hanson—McMahon, Diamond & Chapelle.

PITTSBURGH, PA.

Keith's—Seven Bracks—"Futuristic Revue"—Little Billy—Dainty Marie.

ROCHESTER, N. Y.

Keith's—DeLeon & Davis—Dave Roth—Lightners & Alexander—"Bandbox Revue"—Moon & Morris—Wilfred Clark & Co.—Margot Francois—Flying Mayos.

TOLEDO, OHIO.

Keith's—Six American Dancers—Great Leon—Clark & Lavier—Walter Weems—Billy McDermott—Gordon & Rica—"Naughty Princess"—Carlisle & Romer.

TORONTO, CANADA.

Keith's—Sallie Fisher & Co.—Renee Florigny—Al & Fannie Steadman—Moss & Frye—Prosper & Maret—Stewart & Donahue—"Norrine of Movies."

WILMINGTON, DEL.

Keith's—Three Songsters—Ward, Wilson & Janette—Berry Girls.

WASHINGTON, D. C.

Keith's—Halligan & Sykes—Edwards' Song Revue—Alex. McFayden—Burns & Frabito—Josie Heather & Co.—LeRoy, Talma & Bosco—Howard's Ponies.

YOUNGSTOWN, OHIO.

Keith's—Mr. & Mrs. Jimmy Barry—Jack Alfred & Co.—Louis Simon & Co.—Chinko & Kaufman—Margaret Young—Conrad & Conrad—Conroy & Le-maire.

ORPHEUM CIRCUIT CHICAGO, ILL.

Palace—Eva Tanguay—Columbia & Victor—Edith Clifford—Van & Belle—Dickinson & Deagon—Skating Bear.
Majestic—Trixie Friganza—"Dancing Girl of Delhi"—Bessie Wynn—Ed Lee Wrothe & Co.—Yvette & Saranoff—"Sports in the Alps"—Allen & Frances—The McIntyres.

CALGARY, CAN.

Orpheum—Harry Holman & Co.—"Vanity Fair"—Cycling Brunettes—Regal & Bender—Basil & Allen—Harry & Etta Conley—McDonald & Rowland.

DES MOINES, IA.

Orpheum—Sophie Tucker & Co.—Frank West phal—Cooper & Robinson—Roster Ball & Co.—Bert Hughes Troupe—Joleen Sisters—Claude & Fannie Usher.

NEW ORLEANS, LA.

Orpheum—"Submarine F 7"—Jean Adair & Co.—Elinore & Williams—Nina Payne & Co.

OMAHA, NEB.

Orpheum—Four Husbands—Burt, Johnston & Co.—Mr. & Mrs. Melburne—James H. Cullen—Herbert's Dogs—Owen Lewis—Winona Winter.

OAKLAND, CAL.

Orpheum—Alan Brooks & Co.—Boyar & Co.—Bessie Rempel & Co.—Doe O'Neill—"Five of Clubs"—Toots Paka & Co.—Moore & Haager.

PORTLAND, ORE.

Orpheum—Hyams & McIntyre—Bernard & Janis—Harry Beresford & Co.—Stuart Barnes—Val-nova's Gypsies—Ruth Royce—Apdale's Animals.

DULUTH, MINN.

Orpheum—"Nurseryland"—Bert Baker & Co.—Cooper & Ricardo—Wyatt's Lads & Lassies—Vanden & Perry—Three Weber Girls—Marion Harris.

DENVER, COL.

Orpheum—Montgomery & Perry—Sylvester & Vance—Mercedes—Travers & Douglas—Tyler & St. Clair—Bee Ho Gray & Co.—Franchon & Marco Co.

KANSAS CITY.

Orpheum—Nan Halperin—Golet, Harris & Morey—Harry Van Fossen—Mr. & Mrs. Fradkin—Imperial Troupe—Robbie Gordone—Emily Ann Well-man.

LOS ANGELES, CAL.

Orpheum—Anna Chandler—Avon Comedy Four—Frank Crumit—Kanazawa Japs—Connelly & Craven—Holt & Rosedale—Alexander Kids—McIntyre & Heath.

LINCOLN, NEB.

Orpheum—Harriet Rempel & Co.—Three Stewart Sisters—Willie Weston—Levolos—Edwin George—Tennessee Ten—Williams & Wolfus.

MINNEAPOLIS, MINN.

Orpheum—Albertina Rasch & Ballet—Bert Leslie & Co.—Lloyd & Britt—Arthur Deacon—Lucille & Cockie—Brodean & Silvermoon—Haruko Onuki.

MEMPHIS, TENN.

Orpheum—"In the Zone"—Al Herman—Imhoff, Conn & Correne—Lillian Shaw—Libonati—Frank Hartley—Roland Travers.

MILWAUKEE, WIS.

Orpheum—Sam Mann & Co.—Bronson & Baldwin—Count Pernon & Oliver—Barnes & Crawford—Jack La Vier—Tower & Darrell—Pielert & Scho-field—Louis Hardt.

SAN FRANCISCO, CAL.

Orpheum—Alttruisim—Selma Braatz—Boothby & Everdeen—Stan Stanley—Isabelle D'Armand & Co.—Bernie & Baker—Comfort & King—Four Marx Bros.—Emma Carus & Co.

SEATTLE, WASH.

Orpheum—Cressy & Dayne—Morton & Glass—Scarploff & Varvara—Ziegler, Levins & Five—Al Shayne—Ruth Osborne—Elida Morris.

ST. PAUL, MINN.

Orpheum—Blossom Sealey & Co.—Wheeler & Moran—Reed & Wright Girls—Allen Shaw—Alexander Bros. & Evelyn—Capes & Snow—"In the Dark."

ST. LOUIS, MO.

Orpheum—Fritz Scheff—Aveling & Lloyd—Frankie Heath—Milo—Honey Boys—Geo. Nash & Co.—Three Bobs.

SPOKANE, WASH.

Orpheum—Gertrude Hoffman—Kelly & Galvin—Kerr & Weston—Alfred La Tell & Co.—Leo Beers—J. C. Nugent & Co.

SALT LAKE CITY, UTAH.

Orpheum—"For Pitty's Sake"—Harry Green & Co.—Herbert Clifford & Co.—Gaudsmiths—Bert Swor—Rae E. Ball—Alaska Trio.

SACRAMENTO, FRESNO AND STOCKTON, CAL.
Orpheum—Joseph Howard's Dogs—King & Harvey—Mack & Earle—Claude Roode & Co.—Le Grobs.

VANCOUVER, CAN.

Orpheum—Cecil Dean & Cleo Mayfield—Edward Esmond & Co.—DeManby & Durkin—Harry Gilfoil—Rouble Sims—Santi & Co.—The Sharrocks.

WINNIPEG, CAN.

Orpheum—Nellie Nichols—Will Oakland & Co.—Phina & Co.—Val & Ernie Stanton—Sarah Padden & Co.—Hanson & Clifton.

LOEW CIRCUIT NEW YORK CITY.

American (First Half)—Rice Bros.—Durkin Girls—"Uneda Girls"—Daisy Leon—Walter Percival & Co.—O'Connor & Dixon—Frank Wilson. (Last Half)—Arthur & Dolly LeRoy—DeRex & Wood—Ray Trio—Dancing Kennedys—Grace Edmonds—Maud Durand & Co.—Allman & Sykes—Alvin Bros.

Boulevard (First Half)—Mahoney & Auburn—Mae Marvin—"The New Turnkey"—Walton & Gilmore—Dancing Kennedys. (Last Half)—The Arleys—Hunter & Godfrey—Florence Henry & Co.—Ward & Cullen.

Avenue B (First Half)—Kane & Plant—"The Right Man"—Ferguson & Sunderland—Six Musical Spillers. (Last Half)—Sutter & Dell—Marie Nash—Dorothy Burton & Co.—Browning & Dawson—"Grey & Old Rose."

Lincoln Square (First Half)—Sutter & Dell—Grace Edmonds—Cook & Sylvia—"Money or Your Life"—Bobbe & Nelson—Gliding O'Mearas. (Last Half)—Bell Thazer Bros.—Doris & Vernon—Regal & Mack—Frank Terry—"Old Soldier Fiddlers."

Delancey Street (First Half)—Peppino & Perry—Ray Trio—Nettie Carroll Troupe—Wesley & Reiser—Jessie Hayward & Co.—Ward & Cullen—Alvin Bros. (Last Half)—Rowley & Trinton—Swift & Dalley—Frank Wilson—Taylor & Howard—Lillian Kingsbury & Co.—Gorman Bros.

Greely Square (First Half)—The Arleys—Weston & Flint—DePace Opera Co.—Frank Terry—Gleasons & O'Houlihan. (Last Half)—Jeanne—Wesley & Reiser—Walter Percival & Co.—Bell Boy Trio—Bell & Caron.

National (First Half)—McGee & Anita—Hunter & Godfrey—Regal & Mack—Gorman Bros.—Resista. (Last Half)—Broslus & Brown—Philbrick & DeVoe—"Money or Your Life"—Lee, Walton & Henry—DePace Opera Co.

Orpheum (First Half)—DeRex & Wood—Grace DeWinters—Thos. Potter—Dunne—Broslus & Brown. (Last Half)—Clark & Francis—Weston & Flint—"Uneda Girls"—Willie Solar—Gorgallia Trio.

Victoria (First Half)—Rowley & Trinton—Jeanne—Bayes & England—Maud Durand & Co.—Sherman, Van & Hyman—Gorgallia Trio. (Last Half)—Peppino & Perry—Durkin Girls—"Easy Money"—O'Connor & Dixon—Nettie Carroll Troupe.

BROOKLYN.

Bijou (First Half)—Swift & Darley—Taylor & Howard—"Easy Money"—Jones & Sylvester—Johnson, Howard & Lizette. (Last Half)—Peggy Bremen & Bro.—Irving & Ward—Walton & Gilmore—"Women"—Sherman, Van & Hyman—Four Renee Girls.

DeKalb (First Half)—Arthur & Dolly LeRoy—Philbrick & DeVoe—Doris Vernon—Cameron—DeWitt & Co.—Bell Boy Trio—Four Renee Girls. (Last Half)—Sprague & McNeese—Harry Hoch—Bayes & England—Cardo & Noll—Jones & Sylvester—"Holiday in Dixieland."

Warwick (First Half)—Scheppe's Circus—Marie Nash—Thos. Potter—Dunne—"Grey & Old Rose." (Last Half)—Musical Christies—Manning & Hall—"Regular Business Man"—"The New Turnkey"—Robinson's Baboons.

Fulton (First Half)—Peggy Bremen & Bro.—Harry Hoch—Eddie Heron & Co.—Lee, Walton & Henry—"Holiday in Dixieland."

Palace (First Half)—Nat Burns—Browning & Dawson—Zeno, Jordan & Zeno. (Last Half)—Scheppe's Circus—Ferguson & Sunderland—Thos. Potter—Dunne—Bobbie & Nelson.

BOSTON, MASS.

Orpheum (First Half)—Florenz Duo—Loew & Sperling Sisters—Clifton & Kramer—"Miss Hamlet"—Cervo—Hubert Dyer & Co. (Last Half)—Kremka Bros.—Tracey & McBride—Chas. W. Dingle & Co.—Donovan & Murray—"Down Home Ten."

St. James (First Half)—Musical Macks—Lillian Watson—Shannon & Annis—Fields & Holliday—Isikawa Japs. (Last Half)—Anger & King Sisters—Clayton Maclyn & Co.—Frank Mullane—Knapp & Cornella.

BALTIMORE, MD.

Hippodrome—Liddy & Liddy—Francis & Kennedy—"Lincoln of U. S. A."—Lew Cooper & Co.

FALL RIVER, MASS.

Bijou (First Half)—Kremka Bros.—Tracey & McBride—Chas. W. Dingle & Co.—Donovan & Murray—"Down Home Ten." (Last Half)—Florenz Duo—Clifton & Kramer—Cervo—Hubert Dyer & Co.

HAMILTON, CAN.

Loew's—The Skafelles—Addis & Stewart—Adele Oswald—"What Happened to Ruth"—Con Conrad—"New Producer."

HOBOKEN, N. J.

Loew's (First Half)—Musical Christies—Joe Taylor—Eddie & Dennie. (Last Half)—Will Morris—Browning & Harms—Six Musical Spillers—Eskimo & Seals.

MONTREAL, CAN.

Loews—Howard Sisters—Challis & Lambert—McCormack & Irving—Lella Shaw & Co.—Burke & Harris—Welch, Mealy & Montrose.

NEWARK, N. J.

Majestic (First Half)—Irving & Ward—"Women"—Willie Solar—"Old Soldier Fiddlers." (Last Half)—Mahoney & Auburn—Cook & Sylvia—Rice Bros.—Eddie Heron & Co.—Grace DeWinters—Gleasons & O'Houlihan.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Robinson's Baboons—Nick Verga—"Regular Business Man." (Last Half)—Collier & DeWalde—Lane & Plant—"The Right Man."

PROVIDENCE, R. I.

Emery (First Half)—Anger & King Sisters—Clayton Maclyn & Co.—Frank Mullane—Knapp & Cornella. (Last Half)—Musical Macks—Shannon & Annis—"Miss Hamlet"—Lillian Watson—Isikawa Bros.

SPRINGFIELD, MASS.

Broadway (First Half)—Wm. Morris—Savannah & Georgia—Lillian Kingsbury & Co.—Will & Mary Rogers. (Last Half)—Loew & Sperling Sisters—Fields & Holliday.

TORONTO, CAN.

Yonge Street—Harrison, Smith & Girard—Sampson & Douglas—"Notorious Delphine"—Daisy Harcourt—Raskins Russians.

POLI CIRCUIT BRIDGEPORT, CONN.

Plaza (First Half)—The Barlows—Stone & Boyle—Carl Rosini & Co. (Last Half)—Bender & Herr—Jim & Anna Francis—"Art Studio." (Last Half)—Poli (First Half)—"Girl from Amsterdam"—Lady Sen Mael—Gillette's Monkeys. (Last Half)—Frank Ward—Claire Hanson & Village Four—Bradna & Derrick.

HARTFORD, CONN.

Poli (First Half)—Bender & Heer—Frank Ward—Tom & Stasia Moore—"Keep Moving." (Last Half)—The Barlows—Century Four—Noodles Fagan & Co.—Chick Family.

Palace (First Half)—Francetti Sisters—Baird & Inman—Coryle & Morrell—"Art Studio." (Last Half)—Lewis & Hurst—La Belle Titcom & Co.—Lady Sen Mael—Prelle Circus.

NEW HAVEN, CONN.

Bijou (First Half)—Dingley & Norton—Jennings & Mack—Noodles Fagan & Co.—Prelle Circus. (Last Half)—Newport & Stirk—Larry Simpson & Co.—Lottie Grooper—Maxwell Quintette.

Poli (First Half)—Jay Raymond—Muriel Hudson & Marion Murray—La Belle Titcom & Co.—Claire Hanson & Village Four—Bradna & Derrick. (Last Half)—Roy La Pearl—Tom & Stasia Moore—"Girl from Amsterdam"—Gillette's Monkeys.

SPRINGFIELD, MASS.

Palace (First Half)—Walsh & Ingram—Fay, Two Cooleys & Fay—Six Kiksmith Sisters. (Last Half)—Dingley & Norton—Baird & Inman—E. E. Clive & Co.—Frank Dobson—Pauline's Leopards.

SCRANTON, PA.

Poli (First Half)—Jack George & Co.—Loughlin & West—Alf Grant—"Forest Fire." (Last Half)—Monroe Bros.—Jordan & Lovera—Hers & Fairman—Frances Dyer—"Forest Fire."

WILKES-BARRE, PA.

Poli (First Half)—Monroe Bros.—Jordan & Lovera—Hers & Fairman—Frances Dyer—"Maxime Review." (Last Half)—Jack George & Co.—Loughlin & West—Alf Grant—"Maxime Review."

WATERBURY, CONN.

Poli (First Half)—Newport & Stirk—Lottie Grooper—Royal Pearl—Maxwell Quintette—Andy Rice—Chick Family. (Last Half)—Francetti Sisters—Walsh & Ingram—Muriel Hudson & Marion Murray—Jay Raymond—Fay, Two Cooleys & Fay—Victor's Musical Melange.

WORCESTER, MASS.

Plaza (First Half)—Larry Simpson & Co.—Lewis & Hurst. (Last Half)—Jennings & Mack—"Keep Moving."

PANTAGES CIRCUIT BUTTE, MONT.

Pantages (Five Days)—Harvey Trio—Lee Hop Co.—Pat Thompson & Co.—Roscoe's Minstrels—Hope Vernon—Goldie & Ayres.

CALGARY, CAN.

Pantages—Five Metzetts—Bob Albright—Kindall Kittles—June Mills & Co.—Ti Ling Sing—Zara Carmen Trio.

DENVER, COLO.

Pantages—Nan Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDonald & Wallace—Martyn & Florence.

EDMONTON, CAN.

Pantages—Yucatan—Chung Hwa Four—Martha Russell & Co.—Mack & Velmor—Strength Bros.

GREAT FALLS, MONT.

Pantages—"Topsy Turvey Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

KANSAS CITY, MO.

Pantages—Johnson—Dean Revue—Ryan & Riggs—Rigolotto Bros.—Ash & Shaw—Six Serenaders—Larson & Wilson.

LOS ANGELES, CAL.

Pantages—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie LaVarre.

MINNEAPOLIS, MINN.

Pantages—"Cabaret De Luxe"—Frank Morrell—Grew Pates & Co.—Early & Laight—Alexander Bros. & Evelyn.

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DRAMATIC AND MUSICAL

Anglin, Margaret Fulton—N. Y., indef.
 Adams, Maude—Cincinnati, O., 28; Feb. 2.
 "Blind Youth"—39th St. Theatre, N. Y., indef.
 "Business Before Pleasure"—Eltinge, N. Y., indef.
 "Boomerang"—Tremont, Boston, indef.
 Barrymore, Ethel—N. Y., indef.
 "Cheer Up"—Hippodrome, indef.
 "Chu Chin Chow"—Century, N. Y., indef.
 "Copperhead, The"—Shubert, Boston, 28-Feb. 2.
 "Cure for Curables"—Bijou, Phila., Ind.
 "Cheating Cheaters"—Colonial, Chicago, indef.
 "Doing Our Bit"—Winter Garden, N. Y., indef.
 "Eyes of Youth"—Maxine Elliott's Theatre, indef.
 "Experience"—Manhattan O. H., N. Y., 28-Feb. 9.
 "Flo-Flo"—Cort, N. Y., indef.
 "Flora Bella"—Warren, Pa., 31; Titusville, 1; Erie, 2; Dunkirk, N. Y., 4; Salamonica, 5; Bradford, Pa., 6.
 "Gypsy Trail, The"—Cort, Chicago, indef.
 "Gypsy Trail, The"—Plymouth, N. Y., indef.
 "Going Up"—Liberty, N. Y., indef.
 "General Post"—Gayety, N. Y., indef.
 "Girl O' Mine"—Bijou, N. Y., indef.
 "Happiness"—Criterion, N. Y., indef.
 "Hitchy Koo"—Colonial, Boston, indef.
 "Human Soul, The"—Detroit, Mich., 28-Feb. 2.
 "Hamilton"—Broad, Phila., indef.
 "Have a Heart"—Forrest, Phila., 28-Feb. 2.
 "Indestructible Wife"—Hudson, N. Y., indef.
 "Jack o' Lantern"—Globe, N. Y., indef.
 "King, The"—Cohan's, N. Y., indef.
 "Lombard, Ltd."—Morosco, N. Y., indef.
 "Land of Joy"—Montauk, Brooklyn, 28-Feb. 2.
 "Lilac Time"—Cohan's Grand, Chicago, indef.
 "Little Teacher, The"—Playhouse, N. Y., indef.
 "Lord and Lady 'Algy'"—Majestic, Boston, 28-Feb. 9.
 "Maytime"—Studebaker, Chicago, indef.
 "Man Who Came Back"—Princess, Chicago, indef.
 Mantell, Robt., Co.—Atlanta, Ga., 28-Feb. 2.
 "Man Who Stayed at Home"—Playhouse, Chicago, indef.
 "Man Who Came Back"—Wilbur, Boston, indef.
 "Maytime"—Shubert, N. Y., indef.
 Mack Andrew—Danville, Va., Feb. 1; Charlotte, N. C., 2; Anderson, 4; Greenville, 5; Columbia, 6.
 "Madonna of the Future"—Broadhurst, N. Y., indef.
 "Nothing But the Truth"—Plymouth, Boston, indef.
 "Naughty Wife, The"—Park Sq., Boston, indef.
 "Oh, Boy"—Casino, N. Y., indef.
 "Odds and Ends"—Bijou, N. Y., 21-26.
 "Over the Top"—48th St. Roof, N. Y., indef.
 "Oh! Johnny, Oh!" (Floyd King, mgr.)—Columbia, N. C., 31; Newberry, Feb. 1; Greenwood, 2.
 "Parlor, Bedroom and Bath"—Republic, N. Y., indef.
 "Polly with a Past"—Belasco, N. Y., indef.
 "Pretty Papa" (Woodhall Amusement Co.)—Corry, Pa., 31; Dunkirk, N. Y., Feb. 1; Fredonia, 2; St. Catharines, Can., 4.
 "Passing Show 1917"—Chestnut St. Opera House, Phila., indef.
 "Rambler Rose" (Chas. Frohman, mgr.)—Pittsburgh, Pa., 28-Feb. 2.
 Skinner, Otis (Chas. Frohman, mgr.)—Erie, Pa., 31; Muncie, Ind., Feb. 1; Terre Haute, 2.
 "Stop, Look, Listen"—Denver, 28-Feb. 4.
 "Sunny South" Company (J. C. Rockwell, mgr.)—McKeesport, Pa., 2; Scottdale, Pa., 5; Windber, Pa., 6.
 "Success"—Harris, N. Y., indef.
 "Successful Calamity, A"—Adelphi, Phila., indef.
 "Seventeen"—Booth, N. Y., indef.
 "Seven Days Leave"—Park, N. Y., indef.
 "Turn to the Right"—Garrick, Phila., indef.
 "Thirteenth Chair"—Hollis, Boston, indef.
 "Tailor Made Man"—Cohan & Harris, indef.
 "Tiger Rose"—Lyceum, N. Y., indef.
 "Uncle Tom's Cabin" (Wm. Kibbe)—Wabash, Ind., 31; Huntington, Feb. 1; Peru, 2; Ft. Wayne, 3; Kokomo, 4; Frankfort, 5; Richmond, Ind., 6.
 "Very Idea, The"—Garrick, Chicago, indef.
 Washington Sq. Players—Comedy, N. Y., indef.
 "Why Marry"—Astor, N. Y., indef.
 Wilson, Al. H.—Fulton, N. Y., 31; Ogdensburg, N. Y., Feb. 1; Watertown, 2.
 "Yes or No"—Longacre, N. Y., indef.
 Ziegfeld Follies—Illinois, Chicago, indef.
 "Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.
 Alcazar Players—San Francisco, indef.
 Appeal Stock Co.—Orpheum, York, Pa., indef.
 Baker Stock Co.—Portland, Ore., indef.
 Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
 Bishop Players—Oakland, Cal., indef.
 Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.
 Burke, Melville, Stock Co.—Academy, Northampton, Mass.
 Cooper Baird Co.—Zanesville, O., indef.
 Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
 Comican Players—Bayonne, N. J., indef.
 Cutter Stock Co.—Dubois, Pa., 28-Feb. 2.
 Coal Stock Co.—Music Hall, Akron, O.
 Corson Stock Co.—Chester Playhouse,

ROUTE LIST

Chester, Pa.
 Cazaneuve Paul Stock Co.—New Empire, Montreal, Can.
 Chicago Stock Co.—Stroudsburg, Pa., 28-Feb. 2.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
 Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
 Dubinsky Bros.—St. Joseph, Mo., indef.
 Day, Elizabeth, Players—Sharon, Pa., 28-Feb. 2.
 Emerson Players—Lawrence, Mass., indef.
 Elbert & Getchell Stock—Des Moines, Ia., indef.
 Edwards, Mae, Players—Lindsay Art Con. till Feb. 2.
 Fales, Ches. I., Stock Co.—High Springs, Fla., 28-Feb. 2.
 Fielder, Frank, Stock—Mozart, Elmira, N. Y., indef.
 Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Glaser, Vaughn, Stock—Detroit, Mich., indef.
 Guy Stock Co.—Jefferson, Auburn, N. Y., indef.
 Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
 Jewett, Henry, Players—Copley, Boston, indef.
 Katzes, Harry, Stock—Salem, Mass., indef.
 Krueger, M. P.—Wilkes-Barre, Pa., indef.
 Keith Stock—Providence, R. I.
 Keith Stock—Hudson, Union Hill, N. J.
 Kramer, Braisted, Players—Bath, N. Y., 28-Feb. 2.
 Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
 Liberty Players—Strand, San Diego, Cal.
 Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
 Levy, Robt.—Lafayette, N. Y., indef.
 Levy, Robt.—Washington, D. C., indef.
 Leventhal, J. Stock Co.—Strand, Hoboken, N. J.
 La Grande Sisters Stock Co. (Mock-Sad-Al)—Albert Lea, Minn., 28-Feb. 3.
 Miller & Ball Stock Co.—Steubenville, O., indef.
 Moses & Johnson Stock—Paterson, N. J., indef.
 Morosco Stock—Los Angeles, indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
 Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
 Niggemeyer, C. A.—Minneapolis, Minn., indef.
 Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
 Oliver, Otis, Players—El Paso, Tex., indef.
 Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
 O'Hara-Warren-Hathaway—Brooklyn, indef.
 Poli Stock—Bridgeport, Conn.
 Poli Stock—Poli's, Hartford, Conn., indef.
 Poli Stock—New Haven, Conn., indef.
 Phelan, E. V.—Auditorium, Lynn, Mass., indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
 Pitt, Chas. D., Stock Co.—Reading, Pa.
 Peck, Geo.—Opera House, Rockford, Ill.
 Robbins Stock Co.—Hot Springs, S. D., 28-Feb. 2.
 Shannon Stock Co.—Middletown, Ky., 28-Feb. 2.
 Shubert Stock—Shubert, St. Paul, Minn., indef.
 Somerville Theatre Players—Somerville, Mass., indef.
 Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
 Sites-Emerson Co.—Lowell, Mass., indef.
 Sites-Emerson Co.—Haverhill, Mass., indef.
 Sned-E-Kerr Co.—Salem, Ore., indef.
 Sutphen, C. J., Stock Co.—Boyd's, Omaha, Neb.
 Sherman-Kelly Stock—Superior, Wis., 28-Feb. 3.
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.
 Wilkes Players—Wilkes, Salt Lake City, indef.
 Wilkes Players—Seattle, Wash., indef.
 Wilson, Tom—Morgan, Grand, Sharon, Pa.
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
 Wallace, Chester, Stock Co.—Lyric, Butler, Pa.
 Woodward Stock Co.—Denham, Denver, Colo.
 Wildron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
 Walsh Stock Co.—Majestic, Providence, R. I.
 Wigwan Stock Co.—Wigwan, San Francisco, indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of February 3

"Dangerous Girl, A"—Milwaukee.
 "Hans and Fritz"—National, Chicago.
 "Lure of the City"—Indianapolis.
 "Little Girl in a Big City"—Trenton, 4-5-6.
 "Marriage Question, The"—Cleveland.
 "Marriage Question, The"—Louisville.
 "Peg o' My Heart"—Walnut, Phila.
 "Pretty Baby"—St. Louis.
 "Smarter Set, The"—Detroit.
 "Story of the Rosary"—Columbus.
 "Thurston"—Nashville.
 "Trail of the Lonesome Pine"—Imperial, Chicago.
 "White Slave, The"—Pittsburgh.

"Which One Shall I Marry?"—Orpheum, Montreal.

BURLESQUE

Columbia Wheel

Al Reeves—Casino, Boston, 28-Feb. 2; Columbia, New York, 4-9.
 Ben Welch—Casino, Philadelphia, 28-Feb. 2; Hurlitz & Seamon's, New York, 4-9.
 Best Show in Town—Colonel, Providence, 28-Feb. 4; Casino, Boston, 4-9.
 Bowery—Columbia, Chicago, 28-Feb. 2; Berchell, Des Moines, Iowa, 3-7.
 Burlesque Revue—Berchell, Des Moines, Iowa, 27-Feb. 1; Gayety, Omaha, Feb. 2-8.
 Burlesque Wonder Show—Gayety, Omaha, Neb., 28-Feb. 1; Gayety, Kansas City, 4-9.
 Bon Tons—Lyric, Dayton, O., 28-Feb. 2; Olympic, Cincinnati, 4-9.
 Behman Show—Open, 28-Feb. 2; Orpheum, Paterson, 4-9.
 Broadway Frolics—Gayety, Montreal, Can., 28-Feb. 2; Empire, Albany, 4-9.
 Bostonians—Grand, Hartford, Ct., 28-Feb. 2; Jacques, Waterbury, Ct., 4-9.
 Follies of the Day—Palace, Baltimore, 28-Feb. 2; Gayety, Washington, D. C., 4-9.
 Golden Crooks—Park, Bridgeport, Ct., 31-Feb. 2; Colonial, Providence, 4-9.
 Hello America—Columbia, New York, 28-Feb. 2; Casino, Brooklyn, 4-9.
 Harry Hastings—Gayety, Pittsburgh, 28-Feb. 2; Star, Cleveland, 4-9.
 Hip, Hip, Hoorah—Jacques, Waterbury, Ct., 28-Feb. 2; Poll's, Meriden, Ct., 4-6; Cohen's, Newburg, N. Y., 7-9.
 Howe, Sam—Majestic, Jersey City, 28-Feb. 2; People's, Philadelphia, 4-9.
 Irwin's Big Show—Empire, Toledo, O., 28-Feb. 2; Lyric, Dayton, O., 4-9.
 Liberty Girls—Gayety, Washington, 28-Feb. 2; Gayety, Pittsburgh, Pa., 4-9.
 Majestic—Gayety, Buffalo, 28-Feb. 2; Corinthian, Rochester, N. Y., 4-9.
 Merry Rounders—Gayety, Detroit, 28-Feb. 2; Gayety, Toronto, Can., 4-9.
 Million & Dolls—Bastable, Syracuse, 28-30; Lumberg, Utica, 31-Feb. 2; Gayety, Montreal, Can., 4-9.
 Mollie Williams—Star, Cleveland, O., 28-Feb. 2; Empire, Toledo, O., 4-9.
 Marion's Dave—Gayety, Toronto, Ont., 28-Feb. 2; Gayety, Buffalo, N. Y., 4-9.
 Maids of America—Gayety, St. Louis, 28-Feb. 2; Columbia, Chicago, 4-9.
 Oh, Girl—Pole's, Meriden, Ct., 28-30; Cohan's, Newburg, N. Y., 31-Feb. 2.
 Puss Puss—Empire, Newark, N. J., 28-Feb. 2; Casino, Philadelphia, 4-9.
 Roseland Girls—Corinthian, Rochester, N. Y., 28-Feb. 2; Bastable, Syracuse, N. Y., 4-6; Lumberg, Utica, 7-9.
 Rose Sydel's—Empire, Brooklyn, 28-Feb. 2; Park, Bridgeport, Ct., 7-9.
 Step Lively—Hurtig & Seamon's, New York, 28-Feb. 2; Open, 4-9; Orpheum, Paterson, 11-16.
 Star & Garter—People's, Philadelphia, 28-Feb. 2; Palace, Baltimore, 4-9.
 Sporting Widows—Olympic, Cincinnati, O., 28-Feb. 2; Star & Garter, Chicago, 4-9.
 Social Maids—Star & Garter, Chicago, 28-Feb. 2; Gayety, Detroit, 4-9.
 Sight Seers—Casino, Brooklyn, 28-Feb. 2; Empire, Newark, N. J., 4-9.
 Sam Sidman—Empire, Albany, 28-Feb. 2; Gayety, Boston, 4-9.
 Spiegel's Review—Gayety, Kansas City, 28-Feb. 2; Gayety, St. Louis, 4-9.
 Some Show—Orpheum, Paterson, 28-Feb. 2; Majestic, Jersey City, 4-9.
 Twentieth Century Maids—Miner's Bronx, New York, 28-Feb. 2; Empire, Brooklyn, 4-9.
 Watson's Beef Trust—Gayety, Boston, 28-Feb. 2; Grand, Hartford, Ct., 4-9.

American Wheel

American—Majestic, Indianapolis, 28-Feb. 2; Terre Haute, Ind., 3; open 4-9; Lyceum, Columbus, 11-16.
 Army and Navy Girls—Star, Toronto, Ont., 28-Feb. 2; Savoy, Hamilton, Ont., 4-9.
 Aviators—Penn Circuit, 28-Feb. 2; Bristol, Pa., 4; Grand, Trenton, 6-9.
 Auto Girls—Gayety, Philadelphia, 28-Feb. 2; Majestic, Scranton, Pa., 4-9.
 Broadway Belles—Gayety, Milwaukee, 28-Feb. 2; Gayety, Minneapolis, 4-9.
 Biff, Bang—Empire, Hoboken, N. J., 28-Feb. 2; Star, Brooklyn, 4-9.
 Cabaret Girls—Cadillac, Detroit, 28-Feb. 2; Gayety, Chicago, 4-9.
 Charming Widows—Binghamton, N. Y., 28; Oswego, 29; Niagara Falls, 31-Feb. 2; Garden, Buffalo, 4-9.
 Darlings of Paris—Erie, Pa., 28; Ashtabula, O., 30; Youngstown, 31-Feb. 2; Victoria, Pittsburgh, 4-9.
 Follies of Pleasure—Savoy, Hamilton, Ont., 28-Feb. 2; Cadillac, Detroit, 4-9.
 Forty Thieves—Hudson, Schenectady, N. Y., 31-Feb. 2; Holyoke, 4; Springfield, 6-9.
 French Frolics—Gayety, Chicago, 28-Feb. 2; Gayety, Milwaukee, 4-9.
 Gay Morning Glories—Open, 28; Feb. 2; Lyceum, Columbus, 4-9.
 Grown Up Babies—Gayety, Baltimore, 28-Feb. 2; Trocadero, Philadelphia, 4-9.
 Girls from Follies—Lyceum, Columbus, 28-Feb. 2; Newark, O., 4; Kenton, 6; Akron, 7-9.
 Girls from Joyland—Empire, Chicago, 28-Feb. 2; Ft. Wayne, Ind., 3; Majestic, Indianapolis, 4-9.
 Girls from Happyland—Gayety, Brooklyn, 28-Feb. 2; Wrightstown, N. J., 3-4; Schenectady, N. Y., 6-9.
 Hello Girls—Garden, Buffalo, 28-Feb. 2; Star, Toronto, Ont., 4-9.
 Innocent Maids—Open 28-Feb. 2; Century, Kansas City, 4-9.
 Jolly Girls—Howard, Boston, 28-Feb. 2;

Lowell, Mass., 4-6; Worcester, 7-9.
 Lid Lifters—Bristol, Pa., 28; Grand, Trenton, N. J., 30-Feb. 2; Gayety, Baltimore, 4-9.
 Lady Buccaneers—Star, Brooklyn, 28-Feb. 2; Gayety, Brooklyn, 4-9.
 Mischief Makers—Star, St. Paul, 28-Feb. 2; Duluth, 3; open 4-9; Century, Kansas City, 11-16.
 Military Maids—Wilkes-Barre, 30-Feb. 2; Empire, Hoboken, N. J., 4-9.
 Monte Carlo Girls—Gayety, Minneapolis, 28-Feb. 2; Star, St. Paul, 4-9.
 Mile-a-Minute Girls—Lowell, Mass., 28-30; Worcester, 31-Feb. 2; Olympic, New York, 4-9.
 Orientals—Newark, O., 28; Kenton, 30; Akron, 31-Feb. 2; Empire, Cleveland, 4-9.
 Pacemakers—Majestic, Scranton, Pa., 28-Feb. 2; Binghamton, 4-5; Oswego, 6; Niagara Falls, 7-9.
 Pat White's—Trocadero, Philadelphia, 28-Feb. 2; Wilkes-Barre, Pa., 3-9.
 Parisian Fillets—Holyoke, Mass., 28; Springfield, 30-Feb. 2; Howard, Boston, 4-9.
 Review of 1918—Olympic, New York, 28-Feb. 2; Gayety, Philadelphia, 4-9.
 Record Breakers—Standard, St. Louis, 28-Feb. 2; Englewood, Chicago, 4-9.
 Social Follies—Century, Kansas City, 28-Feb. 2; Standard, St. Louis, 4-9.
 Some Babies—Englewood, Chicago, 28-Feb. 2; Empire, Chicago, 4-9.
 Speedway Girls—Victoria, Pittsburg, 28-Feb. 2; Penn Circuit, 4-9.
 Tempters—Empire, Cleveland, 28-Feb. 2; Erie, Pa., 4; Ashtabula, O., 6; Youngstown, 7-9.

Penn Circuit

Monday—Johnstown, Pa.
 Wednesday—Altoona, Pa.
 Thursday—Harrisburg, Pa.
 Friday—York, Pa.
 Saturday—Reading, Pa.

TABLOIDS

Deloy-Myrtle, & Co.—Pine Bluff, Ark., 28-Feb. 2.
 Hyatt & Lenore Musical Comedy (L. H. Hyatt, mgr.)—New Garrick, Minneapolis, indef.
 Lord & Vernon Musical Comedy Co.—Little Rock, Ark., indef.
 "Over the Top Girls"—Danville, Va., 28-Feb. 2.
 "Tabarin Girls"—Toledo, O., 31-Feb. 2.
 Zarrow's "American Girls," Mrs. H. D. Zarrow, mgr.—Wellston, O., 28-30; Logan, 31-Feb. 2.

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RAYMO

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Just Out of Vaudeville Now Soubrette with Hip Hip Hooray Girls

JIM BARTON

FEATURED COMEDIAN
20th Century Maids

TILLIE BARTON

INGENUE
Seasons 1917-18-19

BURLESQUE NEWS

(Continued from page 15 and on 27)

**"GIRLS from HAPPYLAND"
IS A LAUGHING SHOW
FROM START TO FINISH**

The Burlesque Amusement Company offered, at the Star last week, about the best comedy show seen so far this season, in "The Girls from Happyland," featuring that funny little German comedian, Benny Small.

The show is fast from the time the comedians make their entrance to the final fall of the curtain.

The first part is composed of the pickings from the old "Me, Him and I" company, which made Watson, Bickel and Wrothe famous ten years ago. The burlesque is called "The Suffragette's Jail," done years ago, but not so well.

The chorus worked nicely and looked pretty.

The numbers were well arranged, and the scenery is in keeping with the book.

Benny Small, as the Dutch bandmaster, proved himself about the best seen so far at the Jay Street house this season. Small is funny, and works easily.

Lee Hickman has an opportunity to show his worth now and has no trouble in proving himself a great laugh-getter in his "tramp" character.

George Niblo does a "bum," and handles it well. He is clever in the part and never overdoes it. He dances well.

It would be really hard to find three comedians in a show who work as well together and get as much out of their parts as these boys do. They divide the comedy evenly between them.

There is only one thing the matter with Johnnie Bohlman, and that is he hasn't enough to do. He is not on the stage enough. There are scenes he could get into in which he could benefit greatly. Bohlman is a clever "straight" and impresses his audience most favorably when he is on. He is a classy dresser, making many changes, has a corking good voice and reads his lines forcibly. He puts his numbers over finely.

William P. Murphy does a Western character and handles it well. He has the physique and voice which enable him to carry the part through.

Teresa Adams is the prima donna and one who, although suffering with throat trouble Thursday night, which handicapped her singing, is of real value to the show. She reads her lines finely and acts nicely in the dramatic scene. She is a pretty blonde, with a most pleasing personality and a dandy worker. Her costumes are pretty.

Helen Spencer is a gingery brunette soubrette, with plenty of life, lots of personality, and shapely to a nice degree. She injects lots of action into her numbers and scenes. She puts her numbers over for plenty of encores.

Tiny Hilson, who is another soubrette, is in her first season in the part. Miss Hilson is refreshing and pretty, with a wonderful pair of eyes which she knows how to use. Her work is most pleasing. She reads her lines distinctly also, and leads her numbers nicely. Her dresses are attractive. She has made good.

Bessie Bohlman is seen in bits. She handles her lines well.

Niblo and Spencer offer a dandy dancing specialty, which received many encores.

The "love" bit was well worked up by Hickman, Small and Miss Hilson.

The "Six High Steppers" offer a good acrobatic dancing act on the style of the one the English Rosebuds did when they first came over here years ago.

The dramatic scene, with Small, Hickman, Niblo and Miss Adams, more than pleased. The young lady's work proved her a clever woman.

Bohlman and Miss Hilson offered a bright singing specialty which won much favor.

The "Girls from Happyland" is a corking good laughing show, with no end of speed. It could easily be placed on the Columbia Circuit and hold its own with many.

S.D.

26th—Anniversary—26th

AL REEVES

BEAUTY SHOW

AL REEVES AND OTHER CLEVER FOLK AT EMPIRE

"Your Old Pal" and Dave Lewis Carry
Comedy of a Good Show—
Packed Houses Yesterday.

Bringing with him all of his accustomed shrinking modesty, his ultra-conservative style of dress and his hatred of discussing himself, Al Reeves, "your old pal, Al"—came back to Albany yesterday and opened the week minus the Garfield Tuesday—at the Empire theatre yesterday to two audiences that packed the theatre to the bursting point. He brought along a better show than he has had in recent seasons and kept the crowds in good humor with his own "gab" and the cleverness of his associates.

When you listen to Al Reeves you realize that in the matter of personal exploitation Billy Sunday and Colonel Roosevelt are amateurs. Al just loves to talk about himself, his actors, his chorus girls and his trips to the altar. He has the typical "medicine man" style of patter and if it ever becomes necessary to close all the burlesque theatres, Al Reeves can go right on peddling knick-knacks from some street corner, for he has all the lingo of the curbstome orator. Audiences enjoy his talk season after season and, whether or not you admire it, you just have to hand it to Reeves for pure gall. He's lots funnier than he realizes.

His part in the present show is restricted to the second act when he introduces two nondescript looking creatures as foreign counts, marries them off to two pretty girls (himself creating a new sort of marriage ceremony) and ends by presenting "the grandest display of living models ever seen in a revue." Al Reeves is his own dramatist and as a compiler of high sounding superlatives he has a circus press agent left at the post and his reading matter sounding like an Emerson essay by comparison. He is a great old Al Reeves and there is nobody just like him.

His chief comedian this season is Dave Lewis, who has had his turn at musical comedy and vaudeville and is just as useful to the Reeves show as was the Andy Lewis of other days. Lewis got a lot of laughs yesterday as a stupid person called "pipe." The scene with the dollar bill and the old Weber and Fields talk about the two men trying to get a drink with five cents won plenty of laughs. In the second act Lewis was genuinely funny as a decrepit, inane looking individual and his acrobatic gyrations were always good for a laugh. He fits well into the burlesque atmosphere and is a valuable addition to the Columbia forces.

Frank Pickett was a good second comedian with a roaring voice and some amusing scenes with Lewis. The Big Four—Stanhope, Drury, Frankel

COLUMBIA THEATRE, N. Y., Week Feb. 4 CASINO, Brooklyn, Week Feb. 11

The Best Laughing Burlesque Show in America, Featuring

DAVE LEWIS

LATE PRINCIPAL COMEDIAN with the Shuberts. First Appearance in Burlesque in 15 years.

Positively one of the most Beautiful Girls
ever seen in Burlesque.

MAYBELLE GIBSON

Singing three octaves above the scale.

Added Feature

KENNEDY & KRAMER

Champion Wooden Shoe Dancers, Miss
Kramer holding the World's Champion
Richard K. Fox Dancing Medal.

EXTRA ATTRACTION JEAN LEIGHTON

Leading Prima Donna Al Reeves Co. and fascinating
Piano Wonder

O. W. BRADDOCK

Clever Comedian and Dancer

The Beautiful and Dainty

24

AL REEVES'

24

WOOD SISTERS

Sensational Novelty Dancers

Famous
BEAUTIES

BIG ADDED FEATURE

THE BIG FOUR

STANHOPE DRURY FRANKEL PICKETT

America's Foremost Quartette—Entirely New Production

LAST, BUT NOT LEAST, YOUR OLD PAL,

AL REEVES

"The Best Known Comedian in America"

P. S.—Compare this cast with yours. Then you wonder why I do business. If I had had this show from my opening date, I would have made a new record in Burlesque.

and Pickett—scored heavily with close harmony. The comedy of Pickett brought as hearty laughs as anything in the show. Jean Leighton is the prima donna with a pleasing pianologue and Maybelle Gibson sang agreeably in several numbers. Olga Woods was also in the winning class. Kennedy and Kramer gave a clever exhibition of soft shoe dancing and

the brick-top chorus girl was as strenuous as her bulk would permit.

The Reeves show will be at the Empire twice daily this week except today and if Al Reeves is at all enterprising he will be at the corner of State and Pearl streets to-day to entertain the crowds who will be "all dressed up and no place to go."—The Argus, Albany, Jan. 22, 1918.

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Invites Offers for Next Season Permanent Address: Union Square Theatre, N. Y.

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PRIMA DONNA

INNOCENT MAIDS



FRED C. HACKETT

Featured Comedian—Lady Buccaneers

SECOND SEASON

Maud **HAYWARDS** in a
With Hurtig & Seamon's "Hello America"

MAE O'LOUGHLIN
Featured with 6 Diving Girls With Hip-Hip-Hooray Girls

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MAIDS OF AMERICA SECOND SEASON

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Singing Straight with Sam Levy's Charming Widows. Fifth Season

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Soubrette—Ben Kahn's Follies Company

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ARMY AND NAVY GIRLS

CHAS. GLICK

CHARACTER & BASSO, 2nd Season with FRENCH FROLICS—
Formerly Manager of International Four.

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COMEDIENNE—BEN KAHN'S UNION SQUARE CO.

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PRIMA DONNA CABARET GIRLS

ARTHUR PUTNAM

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LADY BUCCANEERS

JIM McCAULEY

CHARACTERS

BARNEY GERARD'S FOLLIES OF THE DAY

MABEL McCLOUD

Acrobatic Dancing Soubrette

Lady Buccaneers

WALTER J. PARKER

THE NATURAL TAD with THE FRENCH FROLICS.

JACK PEARL

"HE WAS THERE, TOO"

With Herk, Kelly & Damsel's PACEMAKERS

PRIMROSE SEMON

The American Girl

Featured with "Hello America"

MICHELINA PENNETTI

STAR OF BURLESQUE WITH B. F. KAHN'S FOLLIES COMPANY

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Signed Three Years More with Blutch Cooper

MILDRED HOWELL

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JACK REID'S RECORD BREAKERS

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Featured with Charming Widows
VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

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Singing, Dancing, Juvenile and Characters

With National Winter Garden

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INGENUE—PRIMA DONNA

FORTY THIEVES

MADDEN

"THE MAD JUGGLER"

One of Jean Bedini's 40 Thieves

CLAIRE DEVINE

LEADS

DIXON'S REVIEW 1918

BURLESQUE NEWS

(Continued from pages 15 and 25)

GREAT CAST, BOOK AND SETTINGS MAKE "HELLO AMERICA" HIT OF YEAR

"Hello, America," at the Columbia this week, is one of the best offerings seen at this house, and is without a doubt the crowning success of Joe Hurtig's theatrical career. It is an entertainment that is refreshing and out of the old-time familiar groove. Its many situations are uproariously laughable. The costumes worn by principals and chorus are of unusual beauty. The book, which is by Frank L. Wakefield, is bright and witty. The enticing melodies by Nat Osborne and Will H. Smith were catchy and well received. A chorus of pretty girls and a half dozen boys sang and danced with vim. The numbers, which were staged by Arthur Conrad, are unusually pretty and of a novel order. The scenery is bright and attractive.

A most evenly balanced cast headed by Lewis and Dody and Primrose Semon furnished an entertainment Monday afternoon to a packed house, a cast the equal of which is seldom seen in burlesque.

The comedy rests with Lewis and Dody, who handle it well. Lewis is again seen in his familiar Hebrew character in the first part, while Dody does his "Wop." They are funnier than ever before. In the last part they change to black face, creating lots of laughs.

Primrose Semon has been christened "Miss America," and rightfully so, as everything this little lady does is patriotic to a degree of bubbling over. Miss Semon is a soubrette, and although suffering somewhat with a cold Monday, she put her numbers over with a snap and plenty of dash. She also danced herself into favor with the audience. Her costumes are pretty and attractive.

A decidedly striking and a most attractive prima donna is Ina Hayward. She has an excellent voice and renders her numbers pleasingly. Her costumes, several of which are of a design out of the ordinary, are artistic and rich in coloring. Her opening costume was stunning and created some excitement when she made her entrance. Miss Hayward looks pretty in tights.

Kitty Glasco, who is new to burlesque this season, is an ingenue who, when offering her numbers, usually has to give several encores with each. She is entitled to them. She reads her lines nicely and wears pretty dresses. Miss Glasco is a pretty and shapely brunette and looks well from the front.

"Hello, America" can boast of many things. One in particular, Frank Wakefield. He is a straight man who classes with the best. Wakefield is a wonderful "feeder," good dresser and an excellent talker. He does much toward working up the funny situations with the comedians.

Arthur Conrad, a dancing, singing, straight juvenile, stands out in his class. He is a classy dresser and a corking good dancer. He knows how to read lines. He is a good man for any show.

Lou Toll, George White, Lou Turner and Buddie Carmen do "bits," taking care of them nicely.

The "entry blank" bit with Lewis, Dody, Conrad and Turner was good for many laughs. Lewis, Dody, Wakefield and Turner worked up the money bit well.

Miss Glasco offered a good specialty with the six boys. Her number was well received.

Lewis and Dody went big with their parodies. The burlesque operatic bit by Miss Hayward and Lewis and Dody is amusing. The military number offered by Misses Semon, Hayward and Glasco, assisted by the chorus, was well arranged and proved a success.

"Bornea," as offered by Miss Semon, took half a dozen encores, she put it over nicely with lots of action. "Mammy's Going to Kiss Your Tears Away" was exceptionally well given by Miss Hayward.

The opening number of the last part is well staged, the ponies as flowers do well and dance prettily.

Conrad and Semon offer an entertaining

talking, singing and dancing specialty which would do for a two-a-day house.

The table scene has many amusing situations, and is well presented by Lewis, Dody, Wakefield and the Misses Glasco and Roma.

The minstrel scene is elaborately staged, with Lewis and Dody as end men and Miss Semon as interlocutor, with the other principals. The chorus as a background makes it a pretty picture. The act was excellently given and fine specialties were offered. Misses Hayward and Glasco offered "Give Me the Right to Love You" prettily.

A musical specialty offered by Ina and Maud Haywood blended in nicely and put a great punch toward the finish of the show. Lewis and Dody get many laughs with their ventriloquist bit. The show finished with Lewis and Dody walking off the stage out through the front of the house.

Joe Hurtig has given burlesque a show that he can well be proud of. It is a finished production, filled with healthy, vigorous fun, offered by a great cast. It's a real success.

MAY GIVE THREE SHOWS

The burlesque managers are watching with keen interest the three show a day plan, inaugurated by the Keith houses last Monday as a permanent policy for the remaining featureless days of the series proclaimed by Dr. Garfield. If the vaudeville houses get the results expected from the extra Monday show, there is a strong probability that the burlesque houses will also adopt the plan.

DIDN'T LEAVE AFTER QUARREL

Lucille Ames, formerly of the "Record Breakers" Company, wishes to deny the statement that she left the show on account of a "tiff" with one of the principals. Miss Ames states that she left the show on account of her health, and for a much needed rest. While laying off she has refused a number of very flattering offers.

SIDMAN FIXING UP SHOW

Sam Sidman last week sent word ahead to several producers and writers, among whom were Dan Dody, George Clark and Bert Hanlon, to come up to Albany and do some work on his show before he brings it into the Columbia. It was reported that the company was badly in need of being bolstered up.

ZIEGFELD PLANS SUNDAY SHOWS

Beginning next Sunday night F. Ziegfeld, Jr., will give concerts on the roof of the New Amsterdam Roof. The stars of the "Midnight Frolic" company will participate in the shows.

GRACE PALMER WANTS DIVORCE

Grace Palmer, prima donna with "The Grown-Up Babies" Company, is seeking a divorce from her husband, Edward M. O'Keefe, of Jersey City.

GERTRUDE VAUGHAN MARRIES

BALTIMORE, Md., Jan. 19.—Gertrude Vaughan and Patsy Kane, members of the Harry Hastings Big Show, were married in this city today.

CHORUS GIRL INJURED

Virginia Everett, a chorus girl with the 14th Street Theatre stock company, fell during a rehearsal last week and broke her wrist.

WHAT IS

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INGENUE SOUBRETTE

DIXON'S REVIEW 1918

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BEN JOSS

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Producer and Comedian

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and His Cycling Models. Can use Lady Cyclists at all times. Booked solid, with HELLO GIRLS. This week—Garden, Buffalo, N. Y.

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Prima Donna

20th Century Maids

LILLIAN LIPPMAN

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Hudson, Schenectady, This Week

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EFFERVESCING INGENUE

With Harry Hastings' Big Show—With Dan Coleman

FAY SHIRLEY and ESTELLE COLBERT

PRIMA DONNA

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Eccentric Violinist

With Herk and Kelly and Damsel

Pace Makers Co., Season 1917-18

MERMAIDA AND HER DIVING BEAUTIES

WITH LADY BUCCANEERS

STAR, BROOKLYN, THIS WEEK

VAUDEVILLE BILLS

(Continued from page 21)

VANCOUVER, CAN.

Pantages—Gruber's Animals—Hampton & Shriner—“Song & Dance Revue”—Ward, Bell & Ward—Owen & Moore.

VICTORIA, CAN.

Pantages—“Bachelor Dinner”—Wilkins & Wilkins—Frescotts—Minetti & Sidell—The Kuehns.

WINNIPEG, CAN.

Pantages—Ueno Japs—Hager & Goodwin—“Fall of Rhelms”—Gilroy, Haynes & Montgomery—Mary Dorr—Dancing Tyrells.

INTERSTATE CIRCUIT

AUSTIN, TEX.

Majestic—Collins & Burt—Arnold & Taylor—Norwood & Hall—Primrose Four—“Girl with the 1,000 Eyes”—Marguerite Farrell—Olga Mishka & Co.

ATLANTON, CAN.

Orpheum (Jan. 3)—Carletta—Archie Nicholson Trio—“Cycle of Mirth”—Dunley & Merrill—Emille Sisters.

BEAUMONT, TEX.

Kyle (Feb. 4-5)—Collins & Hart—Arnold & Taylor—Norwood & Hall—Primrose Four—“Girl with the 1,000 Eyes”—Marguerite Farrell—Olga Mishka & Co.

DALLAS, TEX.

Majestic—Mang & Snyder—Ashley & Allman—Cartmell & Harris—William Ebs—“The Night Boat”—Rita Boland—John Clark & Co.

FORT WORTH, TEX.

Byers (First Half)—Orren & Drew—Frank Gardner & Co.—Markee & Montgomery—Four Juggling Normans. (Last Half)—Jerge & Hamilton—Robt. E. O'Connor—Morely & McCarthy Sisters—Myri & Elmar.

Majestic—McNally—Binus & DeWolf—Mrs. Thomas Whiffen—A. Rolins—Harold Dukane—D'Avigne's Imperial Duo—Adams & Griffith.

GALVESTON, TEX.

Grand Opera House (Feb. 3-4)—Collins & Hart—Arnold & Taylor—Norwood & Hall—Primrose Four—“Girl with the 1,000 Eyes”—Marguerite Farrell—Olga Mishka & Co.

HOUSTON, TEX.

Majestic—Mack & Williams—Misses Shaw & Campbell—“Our Family”—Joe Towle—Miss Ruth St. Denis—Charles Howard & Co.—The Jordan Girls.

KANSAS CITY, MO.

Globe (First Half)—Foley & Massimo—Ray & Emma Dean—“To Save One Girl”—Clover Leaf Trio—Marmel Sisters. (Last Half)—Alexander Bros. & Evelyn—Merkett & Brockett—Five Merry Maids—Danny Simmons—Montambo & Wells.

LITTLE ROCK, ARK.

Majestic (First Half)—Hazel Moran—Helen Eley & Co.—“American First.” (Last Half)—Five Nelsons—Watts & Story—Hufford & Chain—“American First.”

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Monarch Dancing Four—Jerge & Hamilton—Robt. E. O'Connor—Morely & McCarthy Sisters—Myri & Elmar. (Last Half)—Simmons & Bradley—Paul Bauwens—Vine & Temple—Peerless Potters.

ST. JOSEPH, MO.

Crystal (First Half)—Van & Yorke—Four Buttercups—Buch Brothers. (Last Half)—Gilbert & McKutcheon—Tyler & Crollins.

SAN ANTONIO, TEX.

Majestic—Col. Diamond & Daughter—Nell O'Connell—Harry Girard & Co.—Leipzig—Billie Reeves—Spencer & Williams—Dolores Valletta.

Princess (First Half)—Coscia & Verdi—Haviland & Thornton Co.—Hahn, Wener & Martz—Aerial Bartlett. (Last Half)—Orren & Drew—Frank Gardner—Markee & Montgomery—Four Juggling Normans.

TULSA, OKLA.

Empress (First Half)—Simmons & Bradley—Paul Bauwens—Vine & Temple—Peerless Potters—Eddie Foy & Family. (Last Half)—Foley & Massimo—Ray & Emma Dean—“To Save One Girl”—Clover Leaf Trio—Marmel Sisters.

TOPEKA, KAN.

Novelty (First Half)—Carletta—Archie Nicholson Trio—“Cycle of Mirth”—Dunley & Merrill—Emille Sisters. (Last Half)—Van & Yorke—Four Buttercups—Buch Brothers.

WACO, TEX.

Auditorium (Feb. 3-4)—Darto & Silva—Hufford & Chain—Georgin Earle & Co.—Juliette Duke—Greiner Morgan Dancers—James Watts & Story. (Last Half)—Rakoma—Dolce Sisters—Le Wells—“Fountain of Love”—“The Jazz Nightmare.”

WICHITA, KAN.

Princess (First Half)—Alexander Bros. & Evelyn—Merkett & Brockett—Five Merry Maids—Danny Simmons—Montambo & Wells. (Last Half)—Carletta—Archie Nicholson Trio—“Cycle of Mirth”—Dunley & Merrill—Emille Sisters.

S. & C. CIRCUIT

ABERDEEN, S. D.

Orpheum (Last Half)—Oliver & Dwyer—Corse Payton-Spooner Co.—Al Lawrence—Picard Trio.

CINCINNATI, OHIO.

Empress—Pantzer Duo—Leighton & Kennedy—Casad Irwin & Casad—Ellnor Sherman—Borsini Troupe.

FARGO, N. D.

Grand (First Half)—“Herman the Great”—Brandt & Audrey—Royal Scotch Entertainers—Norton & Christie—Herbert's Seals. (Last Half)—The La Tours—Carlos Bros.—Arnold & Page.

JANEVILLE, WIS.

Apollo (Last Half)—Davis & Fitzgibbons—Cleveland & Downes—Marvino, Navarro & Mareno—Dancing Serenaders.

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MASON CITY, IA.

Cecil (First Half)—Prof. Andrews—Burr & Lea—Forrest & Church—Baby Helen. (Last Half)—The Valdoses—Les Valadonas.

MARSHALLTOWN, IOWA.

Casino (Last Half)—Herbert's Revue—Lotta & Co.—Burkhardt & Gross.

ST. PAUL, MINN.

Hippodrome (First Half)—Mareno, Navarro & Mareno—Carlos Bros.—Burkhardt & Grosse—Dot. & Art. Razell. (Last Half)—Brandt & Audrey—Don & Patty—“Herman the Great”—“The Harvesters.”

SUPERIOR, WIS.

Broadway (First Half)—“The Harvesters”—Anna Eva Fay—Carlotta Stockill—Don & Patty. (Last Half)—Herbert's Seals—Norton & Christie—Anna Eva Fay—Mareno, Navarro & Mareno.

SIOUX CITY, IOWA.

Princess (First Half)—Love & Wilbur—Arthur LaVine & Co.—Walter Howe & Co.—The Valdoses. (Last Half)—Frank Houghton & Co.—Davis & Trainor—Four Jamesleys.

ST. CLOUD, MINN.

Nemec (One Day)—Three Types—The LaTours—Arnold & Page.

SIOUX FALLS, S. D.

Orpheum (First Half)—Picard Trio—Oliver & Dwyer—Corse Payton-Spooner Co.—Al Lawrence. (Last Half)—Brewster & Boyd—Walter Howe & Co.—Arthur LaVine & Co.

W. V. M. A.

ANACONDA, MONT.

Bluebird (Feb. 3)—Tiny Trio—Winchester & Calire—Larry Haggerty—McLain Gates & Co.—Lomborg & Lee—Talsie & Yoski. (Feb. 6)—The Vernons—Johnny & Wise—Allen, Carroll & Pierlot—Four American Beauties—R. E. Giles—Flying Weavers.

ALTON, ILL.

Hippodrome (First Half)—Wilson & Wilson—Tojetti & Bennett. (Last Half)—Walker & Texas—Carson & Willard.

AURORA, ILL.

Fox (Last Half)—Willie Misses & Co.—Royce & Roberts—Lasova & Gilmore—Haidie De Long—Pauline.

BUTTE, MONT.

Peoples' Hippodrome (Feb. 3-5)—Johnny & Wise—Allen, Carroll & Pierlot—R. E. Giles—Four American Beauties—Flying Weavers. (Feb. 6-9)—Neville & Brock—Cecil & Bernice—Mac O'Neil—Florence Bell & Co.—“Small Town Opera”—Seymour's Happy Family.

BLOOMINGTON, IND.

Majestic (First Half)—Cook & Oatman—Will Stanton & Co.—Bob Carlin—Dan Sherman & Co. (Last Half)—Arthur & Grace Terry—Jean Adair & Co.—Chas. Olcott—Paul Kleist & Co.

BELLEVIEW, ILL.

Washington (First Half)—Merles Cockatoos—Hal & Francis—Cummin & Sheahan. (Last Half)—Lampins—Gene Moore—Maxine Bros. & Bobby.

BILLINGS, MONT.

Babcock (Feb. 7)—King & Brown—Scott & Douglas—Elkins, Fay & Elkins—Cecil Opera Co.—Cole & Coleman—Leach LaQuinlan Trio. (Feb. 10-11)—Edwards Martell & Co.—“Little Miss Polly”—Lovett & Dale—Koban Japs.

CHAMPAIGN, ILL.

Orpheum (First Half)—“The Naughty Princess.” (Last Half)—The Debars—Bruce, Morgan & Betty—Morau & Weiser—Ed Morton—Thalero's Circus.

CHICAGO, ILL.

Wilson (First Half)—Helen Savage & Co.—Wilton Sisters—Kinsbury & Munson—Clarence Wilbur—“Dairy Maids.” (Last Half)—Merles Cockatoos—Hallen & Goss—Homer Lind & Co.—Valyda Brazilian Nuts—Fern, Richieu & Fern. Kedzie (First Half)—Laypo & Benjamin—Zeno & Mandel—Valyda & Brazilian Nuts—Roth & Roberts—Thalero's Circus. (Last Half)—Helen Savage & Co.—Ernie & Ernie—Jack Gardner & Co.—Wm. Trainor & Co. Lincoln (First Half)—Homer Lind & Co.—Espe & Dutton. (Last Half)—Argo & Virginia—Rucker & Winifred—“1917 Winter Garden Revue.”

CEDAR RAPIDS, IOWA.

Majestic (First Half)—Herberta Beeson—Argo & Virginia—Broughton & Turner—Henry & Moore—“Song & Dance Revue.” (Last Half)—Silber & North—Jimmy Dunn—“Tik Tok Girl.”

DUBUQUE, IA.

Majestic (First Half)—“Tik Tok Girl.” (Last Half)—Broughton & Turner—Ogden & Benson—Gardner & Revere—Creole Band.

DECATUR, ILL.

Empress (First Half)—Tasmania Trio—Skelley & Heit—“The Unexpected”—Richards & Kyle—Sun Fong Lin Troupe. (Last Half)—“Twentieth Century Whirl.”

DAVENPORT, IA.

Columbia (First Half)—Novelle Bros.—Silber & North—“Don't Lie to Mamma”—Creighton, Belmont & Creighton—Olympia Des Vall & Co. (Second Half)—Raymond Wilbert—Three Misses Weston—Kingsbury & Munson—Espe & Dutton—“1918 Song & Dance Revue.”

DULUTH, MINN.

New Grand (First Half)—Collins, Elliott & Lindsay—Lee & Lawrence—Frank & Gracia De Mont—Norris Animal De Luxe. (Last Half)—Chief Young Dear—Harry Mason & Co.—Van Etta & Graham—Weise Troupe.

STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

EVANSVILLE, IND.

New Grand (First Half)—Bertie Ford—Jerry & Gretchen O'Meara—Mrs. Gene Hughes & Co.—Brady & Mahoney—Royal Gascoignes. (Last Half)—Kelso Bros.—Adolph—“Fireside Reverie”—Christie & Bennett—Gen. Pisano & Co.

EAST ST. LOUIS, ILL.

Erbe (First Half)—Lampins—Harvey DeVora Trio—Chas. Olcott—“Electrical Venus.” (Last Half)—Taketa Bros.—Saxon & Clinton—Irving Goshler—Tom Linton & Jungle Girls.

FORT WILLIAM, CAN.

Orpheum (Feb. 5-6)—Willson & Sherwood—Tom Davies & Co.—Walters & Hastings—“Act Beautiful.” (Feb. 1-2)—Collins, Elliott & Lindsay—Lee & Lawrence—Norris Animal De Luxe.

GREEN BAY, WIS.

Orpheum (Last Half)—Charles McGood & Co.—Faye & Jack Smith—Hugo Lutgens—Walter Baker & Co.

GREAT FALLS, MONT.

Palace (Feb. 2-3)—Neville & Brock—Cecil & Bernice—Mac O'Neil—Florence Bell & Co.—“Small Town Opera”—Seymour's Happy Family. (Feb. 7)—Annette & Marsell—Florence Calvert & Co.—Hanley & Golden—Dorothy Lamb & Co.—Blondy Robinson—Alma & Co.

GRAND FORKS, N. D.

Grand (Last Half)—Hayatake Japs—Mack & Lane—Frederick J. Harvey & Co.

LINCOLN, NEB.

Oliver (Last Half)—Sigbee's Dogs—Stetson & Huber—Whitfield & Ireland—Eadie & Ramsden—Diana's Models. Lyric (First Half)—Hippodrome Four—Mile. Asoria & Co. (Last Half)—James Lichter—Kapt. Kidder & Co.

MILWAUKEE, WIS.

Palace (First Half)—Morton Bros.—Faye, & Jack Smith—Little Lord Roberts—Dae & Neville—Hugo Lutgens—Pauline. (Last Half)—The Ziras—Ray Conlin—J. C. Mack & Co.—“Sextette De Luxe”—Ash & Shaw—Madam Bedini's Horses.

MOBILE, WIS.

Palace (First Half)—Wilfred DuBois—Tabor & Greene—Cal Dean & Girls—Gardner & Revere—“Girl in the Moon.” (Last Half)—Melino Twins—Mahoney & Rogers—Marshall Montgomery—Kranz & LaSalle.

MINNEAPOLIS, MINN.

New Palace—Prevett Merrill & Co.—Gray & Graham—Chas. Rogers & Co.—Dorothy Dale—Mme. Katiska Butterfly. New Grand—Sena & Webber—Marion Gibney—Berry & Nickerson—Meryl Prince Girls—Hill, Trivoli Girls & Hill.

MADISON, WIS.

Orpheum (First Half)—Melino Twins—DeVoy & Dayton—“Dreamland”—J. C. Mack & Co.—Walter Baker & Co. (Last Half)—D'Lier—Cal Dean & Girls—Hickman Bros.—“Girl in the Moon.”

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VAUDEVILLE BILLS

(Continued from pages 21 and 28)

NORTH YAKIMA, WASH.

Empire (Feb. 3-4)—Irving & Montrose—Stanley & Lea—Llewellyn & Stanley—Nelson, Bann & De Monde—Three Haigs—B. Kelly Forrest. (Feb. 8-9)—Height & Earle—Pearl & Jack Hall—Warren & Wade—Robert & Hobert—Three Lordons—McWilliams, Baldwin & Stendal.

OMAHA, NEB.

Empress (First Half)—Stetson & Huber—James Lichter—Leon's Ponies. (Last Half)—Story & Clark—Dan Ahearn.

OAKLAND, CAL.

Hippodrome (First Half)—Thiessen's Pets—Calvin & Thornton—Millard Bros.—LaVigne Sisters—Dave Thursty—DeKoch Trio. (Last Half)—LeRoy & Paul—Walman & Berry—Frank Rogers—Dorothy DeSchelle & Co.—DeForest Bros. & Falke—Dedie Velde & Co.

PEORIA, ILL.

Orpheum (First Half)—Amanda Gray & Boys—Arthur Havel & Co.—Rucker & Winifred. (Last Half)—"Suffragette Revue."

PORTLAND, ORE.

Hippodrome (First Half)—George & May Le Fevre—Burs Sisters & Lou—G. L. Goodhue—Maggie LeClair & Co.—Fred & Mae Waddell—Carson Bros. (Last Half)—Three Millards—Art & Anna Owens—Mantella & Warden—Manning, Sullivan & Co.—Marston & Marley—Kantelli.

QUINCY, ILL.

Orpheum (First Half)—Eddie Badger—Saxon & Clinton—"International Revue"—Naldie De Long—Taketa Bros. (Last Half)—Dubois—Cook & Oatman—Nip & Tuck—"Follies De Vogue."

REGINA, CANADA.

Regina (Last Half)—Arthur Davids—Wilson & Van—Edwards & Louise—Campus Girls.

ROCKFORD, ILL.

New Palace (First Half)—"Paradise Valley." (Last Half)—Fred's Pigs—Ford & Goodridge—Mattie Chaote & Co.—"Dreamland."

ST. LOUIS, MO.

Columbia—The Martians—Carle & Inez—Dunedin Duo—Denny & Peri—Little Caruso & Co.—Arthur Rigby—Torcat's Novelty—Three Melvin Bros.

Empress (First Half)—Walker & Texas—Jack Dresdner—Moran & Wiser—Carson & Willard—Gardner Trio. (Last Half)—Billy Kinkaid—Harvey DeVora Trio—Arthur Havel & Co.—Peerless Trio—"Electrical Venus."

Park (First Half)—Pollard—Ernie & Ernie—Tom Linton & Jungle Girls—Ray Snow. (Last Half)—Six Little Wives.

Grand—Balancing—Stevens—Gibson & Gray—Lamy & Pearson—The Melvilles—Jim & Flo Borgard—Kate Watson—Jolly Wild & Co.—Marie & Billy Hart—Mississippi Misses.

SPRINGFIELD, ILL.

Majestic (First Half)—Veronica & Hurl-Falls—Hallen & Goss—Arthur & Grace Terry—Slusson & Dean—Willy Zimmerman—"Follies De Vogue." (Last Half)—Cummin & Seaham—Skelley & Heit—Judson Cole—"The Unexpected"—Coleman Goetz—"Dream Fantasies."

ST. PAUL, MINN.

New Palace (First Half)—Hector—Halligan & Combs—"Magazine Girls"—Wesley Troupe—Harry Mason & Co. (Last Half)—Three Armstrongs—Johnson Bros. & Johnson—Four Belmonts.

SUPERIOR, WIS.

Palace (First Half)—Morenos—Vera Berliner—Lewis & Chapin—American Minstrel Maids—Four Belmonts. (Last Half)—Hector—Halligan & Combs—Chas. Lindholm & Co.—Frank & Gracia De Mont.

SIOUX CITY, IOWA.

Orpheum (First Half)—Sigsbee—Dogs—Clifton & Dale—Eadie & Ramsden—Whitefield, Ireland & Co.—Ellis Nowlan Troupe. (Last Half)—Herberta Beeson—Austin & Bailey—Wolf & Stewart—Hiatt & Gear—"Corner Store."

SASKATOON, CANADA.

Empire (First Half)—Arthur Davids—Wilson & Van—Edwards & Louise—Campus Girls.

SAN JOSE, CAL.

Victory (First Half)—LeRoy & Paul—Walman & Berry—Frank Rogers—Dorothy DeSchelle & Co.—DeForest Bros. & Falke—Dedie Velde & Co. (Last Half)—Billy Bowman—Hong Kong Troupe—Cliff Bailey Duo—Davis & Walker—Stanley & Gold—Mr. & Mrs. Sidney Payne.

SOUTH BEND, IND.

Orpheum (First Half)—Two Blondys—D'Lier—"Finders Keepers"—Ed Morton—"Little Miss Up-to-Date." (Last Half)—Wm. De Hollis & Co.—Geo. Schindler—Dairy Maids—Fields & Wells—Orville Stamm.

SACRAMENTO, CAL.

Empress (Feb. 3-4-5)—Cliff Bailey & Co.—Davis & Walker—Stanley & Gold—Mr. & Mrs. Sidney Payne—Billie Bowman—Hong Kong Troupe. (Feb. 6-9)—Jess & Dell—Billy Kilgardo—Royal Italian Sextette—Chas. T. Del Vecchio & Co.—Downs & Gomez—Three Alexs.

SEATTLE, WASH.

Palace Hippodrome (First Half)—Three Millards—Art & Anna Owens—Mantella & Warden—Manning, Sullivan & Co.—Marston & Hanley—Kantelli. (Last Half)—Willie Karbe—Kimball & Kenneth—Arthur & Leah Bell—"Tate's Motoring"—Stine & Shell—Niobs.

SPOKANE, WASH.

Hippodrome (First Half)—Oliver Severn Trio—Gibson & Hall—Paul Kelli—Marcelle—"The Mayor and the Manicure"—Hodge & Lowell. (Last Half)—Winchester & Calire—Larry Hagerty—Lomburg & Lee—Talsie & Toshi.

TERRE HAUTE, IND.

New Hippodrome (First Half)—Kelso Bros.—Adolpho—"A Fireside Reverie"—Christie & Bennett—Gen. Pisano & Co. (Last Half)—Bertie Ford—Jerry & Gretchen O'Meara—Mrs. Gene Hughes & Co.—Brady & Mahoney—Royal Gascoignes.

TACOMA, WASH.

Hippodrome (First Half)—Willie Karbe—Kim-

ball & Kenneth—Arthur & Leah Belle—"Tate's Motoring"—Stine & Shell—Niobe. (Last Half)—Irving & Montrose—Stanley & Lea—Llewellyn & Stanley—Nelson, Bann & De Monde—Three Haigs—B. Kelly Forrest.

VIRGINIA, MINN.

Lyric (Feb. 3-4)—Morenos—Vera Berliner—Lewis & Chapin—American Minstrel Maids.

WALLA WALLA, WASH.

Liberty (Feb. 3-4)—Jack & Pearl Hall—Wright & Earl—Warren & Wade—Robert & Robert—McWilliams, Baldwin & Stendal—Three Lordons. (Feb. 8-9)—Oliver Severn Trio—Paul Kelli—Marcelle—"The Mayor and the Manicure"—Hodge & Lowell—Gibson & Hall.

WATERLOO, WIS.

Majestic (First Half)—Raymond Wilbert—Mahoney & Rogers—Woolfe & Stewart—Breierre & King—"Creole Ragtime Band." (Last Half)—Novelle Bros.—Henry & Moore—"Don't Lie to Mamma"—Raines & Goodrich—Olympia DeVal & Co.

WINNIPEG, CAN.

Strand (First Half)—Hayatake Jape—Mack & Lane—Packard Trio—Frederick J. Harvey & Co. (Last Half)—Willison & Sherwood—Tom Davies & Co.—Walters & Hastings—"Act Beautiful."

ACTORS' FUND MAY LOSE BEQUEST

A judgment for \$70,409, which Reo Nathan Seagle has against John De Barreto, may prevent the Actors' Fund Home on Staten Island from receiving a bequest of \$3,000 left to that institution by the late Mrs. Annie J. Dade, widow of Charles J. Dade. Seagle and Barreto are co-executors of Mrs. Dade's estate.

Although Mrs. Dade left, at her death in 1913, an estate which would have satisfied every specific bequest, and left a handsome balance to be divided among the residuary legatees, it became known last week, through an accounting made by Dr. Seagle, individually as co-executor, and filed in the Surrogate's Court, that unless he can collect a \$70,409.30 judgment recovered against his co-trustee, all specific bequests made under the will will have to be pro-rated.

LOEW SEEKING HOUSES

N. T. Granlund, publicity manager of the Marcus Loew enterprises, has gone on a two-week business trip through New England. The report is that he is looking at some houses which Loew considers taking over. In his absence Abe Friedman is handling the publicity.

ACT GETS ROUTE

Glenn and Jenkins, in a new act entitled "The Street Manicures," have been routed over Loew time for ten weeks, opening at the Orpheum on February 11. Jack Mandel booked them.

GIRL ACT GETS ROUTE

Leo Kendall and his Military Misses have come in from the West, where they have been working for some time and have been booked over the Poli route, opening out of town next Monday.

STOCK AND REPERTOIRE

(Continued from page 13)

LORING TO HEAD MOZART STOCK

ELMIRA, N. Y., Jan. 29.—Manager M. D. Gibson has engaged John Loring as leading man and Lee Sterrett as director of his new stock company, which he opens next Monday at the Mozart Theatre with "Cheating Cheaters" as the bill.

MISS HUNT JOINS MAE DESMOND

ELMIRA, N. Y., Jan. 28.—Elizabeth Hunt joins the Mae Desmond stock for a short season. The company leaves here this week and goes to Schenectady, and thence to Williamsport, Pa., for an indefinite stay.

JACK LORD SIGNS THE MALONES

LITTLE ROCK, Ark., Jan. 26.—Jack Lord, manager of the Lord and Vernon Musical Comedy Company, at the Gem Theatre, has engaged Billy Malone and wife for principal comedian and prima donna for the number two show, known as the Rose City Musical Stock Co., now playing at the Kempner Theatre here. They will open February 6.

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musical comedy people in all lines, including chorus people of talent and experience. Can use two or three ambitious beginners with voices. This is a hard working show that never closes—it has no use for lazy workers. Those who appreciate long seasons, good money and fair treatment—and an opportunity to save—will find in this engagement their heart's desire. Can use the Russell Sisters immediately. Other sister teams are invited to file applications. No objections to joint engagements if people are equally talented.
HARRY A. MARCH, Feeley's Theatre, Hazelton, Pa., week of Jan. 28. Shenandoah, Pa., to follow.

THE ELIZABETH DAY PLAYERS

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WANTED—A1 Juvenile Leading Man, Scenic Artist, Gen. Bus. Man. Pleased to hear from managers with one a week. Big city stock location for spring and summer season. Address TOM WILSON.

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ASK FRANK DONNELLY

CONSTANT CRAWLEY CO.

Theatre—*First St.*
 Style—*Playlet.*
 Time—*Twenty-five minutes.*
 Setting—*Full stage.*

Miss Crawley and Mr. Maude have a vehicle evidently specially written for them and one in which, consequently, they have opportunities to display those particular abilities which have set them both high in the ranks of actors of today. The sketch itself is much better than the average one-act play seen in vaudeville, containing several surprises and some dramatic moments. The author, Thomas Shelly Dutton, has worked up his climaxes with skill.

Maude plays the role of a dramatic critic, in love with an actress, Miss Crawley. He has written an unfavorable review of her work in a new play, and the owner of the paper, an admirer of Blanche, takes him to task for it. The critic replies that Blanche has no soul, and that until she suffers she cannot act. The phone rings then and Blanche proclaims that she is coming up to see the critic. In spite of the lateness of the hour she insists. She enters and tells the critic that for the sake of her heart she has been over-nice to the manager. An intense scene follows. The critic is broken-hearted by her action, and he tells her he loves her. At this, the owner of the paper steps out from behind the curtain and tells her he loves her anyway, and that nothing matters. As she goes out with him she tells the critic that none of the story was true, but that she merely wanted to show him she could act.

In the emotional scenes the star was sometimes unparadoxably ranting, and that she was acting would deceive no one, not even a critic. Mr. Maude was more contained throughout. Lamar Johnstone was the third member of the cast. P. K.

McLAUGHLIN AND EVANS

Theatre—*Harlem Opera House.*
 Style—*Character singing.*
 Time—*Twelve minutes.*
 Setting—*In one.*

The act opens with a man and girl in Chinese costume, and, in dim light, they sing one of those songs about what a nice place is Hong Kong. They do it in a sleepy and slow fashion, dragging it out to about twice the time it should take.

The girl then switches to an eccentric dress in which she sings in what is evidently intended to be an Irish accent. She should, literally, say it to herself and not to the audience, for it is fierce.

The man follows in Bowery attire and sings and it is difficult to know whether he means this to be really good or simply funny. He pulls a telephone out of his pocket at the close of his song and then ensues a conversation with the girl, who speaks from off-stage, regarding a date. She comes out then in an exaggerated costume, and they talk a bit and finish with a song. They got practically no applause from an otherwise enthusiastic audience.

The couple have nothing to offer as far as can be discerned, and it is doubtful if the turn will be able to go very far in its present condition. P. K.

HERBERT SISTERS

Theatre—*Proctor's 125th St.*
 Style—*Dancing and songs.*
 Time—*Seventeen minutes.*
 Setting—*In one.*

The Herbert Sisters are three little misses who appear scarcely out of their teens, yet present an act that is put over like old-timers.

Opening with a number in hoop skirts, they go into an Irish clog dance. The blonde girl of the trick then does her single clog, which is followed by the other two doing a clog while skipping the rope. For the finish the three dance together, interspersed with single bits. The girls should go big over their present time. L. R. G.

NEW ACTS

(Continued from page 9)

CAMERON CLEMONS & CO.

Theatre—*Harlem Opera House.*
 Style—*Playlet.*
 Time—*Eighteen minutes.*
 Setting—*Full stage.*

Three excellent actors, two men and a girl, enact this well written and realistic sketch, which has a unique idea behind it and which should find favor with most audiences. It is a relief from the usual run of plays presented in vaudeville.

The action takes place in a business office, the girl being the stenographer and the man playing the role of a cranky boss. He exits and the girl's sweetheart comes in. She tells him there is a job open there, and if he gets it they can be married. She warns him not to lose his nerve, and to be aggressive.

When the boss comes in, however, the man is so frightened that he can't speak without stuttering, and the boss throws him out. He comes in again, to be soundly berated by the girl, who returns his ring and tells him she has no use for him. This makes him mad, and he decides to punch the boss before going. This time he is aggressive and the boss asks him how much he will work for. He had intended to ask for \$125 a month, but, on the spur of the moment, asks for \$500 a week, which he gets. The act finishes with the two rushing out to get married.

It is good, fast comedy from beginning to end, and, as audiences like such entertainment, it is probable that the turn will get considerable booking. S. L.

CONLIN AND GLASS

Theatre—*Proctor's Fifth Avenue.*
 Style—*Singing and talking.*
 Time—*Fifteen minutes.*
 Setting—*Special drop, in one.*

There is little to recommend this act, as it has neither speed, originality nor material. It is filled with evidences of bad taste, furthermore, which weaken it considerably.

The drop before which the team works is pretty and unique. The man wears evening clothes, topped with a straw hat that doesn't fit, and spectacles, relying on this to get a laugh at his entrance. But he doesn't.

The girl opens in evening dress and later changes to a very unbecoming silver costume. In this dress, she sings a patriotic song. The man then enters in a parody on the uniform, which is about ten sizes too large, and jokes about the war and the army follow.

To the audience, at the showing at least, the war was no joke, for all this stuff did not get a snicker, though the team worked hard for it. They use a lot of props, such as signs on the piano, noises off stage, etc. The act needs a new cast, new material and new costumes. The setting can remain. P. K.

DALE AND BURCH

Theatre—*Loew's Greeley Square.*
 Style—*Singing and talking.*
 Time—*Fifteen minutes.*
 Setting—*Special drop.*

This team has one of the best lines of dialogue heard in some time. They don't pull anything old, and sing new songs.

The man is a natural comedian, with some stunts which should get him some, where. He is the principal talent of the act, the setting of which represents a riding school. Both are in riding togs and the man is made up to appear about sixty. The girl has come to take a lesson, and the dialogue chiefly concerns his difficulties in a love affair, from which she, a lawyer, must extricate him. They finish with a song called "Thirty Years Ago." At the showing they got three bows. P. K.

RAYMOND WYLIE

Theatre—*Fox's Jamaica.*
 Style—*Singing.*
 Time—*Nine minutes.*
 Setting—*Special.*

Raymond Wylie has endeavored to get out of the beaten path of men single acts and has succeeded in arranging an act which can easily fit into any bill if several minor changes are made.

Wylie has taken the idea of "High Life in Jail," opening in a futuristic painted cell in a futuristic prison, where he is being held. A boy calls out in the corridor of the prison that a telegram is awaiting him, and then the special set is shown, in the center of which Wylie is occupying a cell dressed in stripes. The cell has a comfortable looking aspect, inasmuch as a table and chairs and a telephone are seen.

His first song is about getting into prison on account of not being prompt with his alimony payments. His second is a "blues" number, about cell life and how it can be enjoyed at the price the public pays for its support. A short line of chatter is next employed, and he uses the 'phone to order dinner in the adjoining cell for two. He next appears in evening clothes in the next cell and sings a comic opera medley, in which he introduces a good falsetto voice at the finish. A good-bye song to his cellmates, built on the lines of Tosti's "Good-Bye," completed the act. In its present shape the setting is not practical, as only one part of the house can see the act. The entrances and lighting effects are poorly staged, and some low comedy which is necessary would speed the thing up and put the affair over in right shape. This comedy can be supplied by an assistant.

At present Wylie's efforts sound and look mechanical, but with more work and the fixing of several minor faults, this should make a good vehicle. S. L. H.

ANDERSON, EEKHOFF & CO.

Theatre—*Eighty-first St.*
 Style—*Musical.*
 Time—*Twenty minutes.*
 Setting—*Full stage.*

This troupe consists of two women and a man. The latter plays the piano, one girl the flute and the other sings in what is evidently intended to be coloratura soprano. Her voice is more nearly contralto, however.

They open with a trio in which the singer does some showy work. The man next follows with a piano solo which he does with the left hand only. This is the only good thing about the act. He has a splendid touch and in genuine work might be a wonderful pianist. The singer then does a solo, followed by one on the flute, with piano and orchestra accompaniment. They finish with another trio. At the showing they took two curtain calls, the pseudo-music lovers in the house evidently thinking it was their duty to applaud vigorously. The players all have an amateur society manner and are not possessed of any talent suiting them particularly for vaudeville. P. K.

WILBUR'S CIRCUS

Theatre—*Proctor's 58th St.*
 Style—*Animal act.*
 Time—*Eighteen minutes.*
 Setting—*Full stage.*

Wilbur's Circus offers nothing extraordinary.

After a number of stunts by the animals, "Frisco," an educated pony, makes his appearance. He adds, subtracts, and does practically everything but speak.

For a finish, it has the old "He Haw" with the offer of a dollar to any one who can ride him and with the usual "plants" in the audience who tumble all over themselves in attempting to do the stunt. The act, in a closing spot on the small time, should be a go. L. R. G.

HOWARD AND WHITE

Theatre—*Proctor's 23rd St.*
 Style—*Playlet.*
 Time—*Twenty minutes.*
 Setting—*Special full stage.*

This act carries a very elaborate set of scenery and props, being presented in a boudoir of surpassing elegance.

Two beds are on stage, separated by a screen. The husband wants to go out to a poker party, but when he learns his wife is going to a dance he becomes angry and decides they shall both stay home. Both get into bed. When he thinks she is asleep he slips out the window. A movie screen drops, and bulletins as to what he is doing are flashed on. Then the stage is again disclosed. He comes in the window and attempts to get into bed without being heard.

Her bed is empty, however. Finally, she comes in and makes the same attempt. He hears her and jumps in with his clothes on. She does the same. They talk through the screen. Each is afraid of being seen by the other, and some rapid situations follow. Finally they confess.

For a finish they have taken a line from the farce "Twin Beds," in which he proclaims that the beds have caused all the trouble and that he intends to exchange them for one big one. Both the actors are exceptionally capable.

The act is entitled to good booking. P. K.

VERNON FIVE

Theatre—*Proctor's 5th Ave.*
 Style—*Musical.*
 Time—*Twenty minutes.*
 Setting—*Full stage.*

The Vernon Five present a musical act that would make a lot of the so-called jazz bands turn green with envy.

Before the curtain rises, there is heard a selection of the dreamy and creepy kind which, upon the rise of the curtain, is found to be a saxophone, piano, traps and banjo.

The fifth member of the Vernons then does a solo song to the accompaniment of three saxophones and the piano.

The three saxophone artists then have a number to themselves, after which the songster gives a Swedish impersonation. Such an imitation is one of the hardest there is, but this boy just does it in a matter of fact manner, just as though he had been doing it all his life.

The next bit is a number on xylophones with the accompaniment of three others.

The selection on the oboe is great and won an encore at this house. A banjo selection, followed by "Mr. Jazz, Himself," sung by the singer, with another member of the five playing the clarinet finished the turn.

The act should be on the big time. The boys are versatile, have good selections and know how to use their instruments. L. R. G.

WEBER AND RIDNOR

Theatre—*Eighty-first St.*
 Style—*Singing and dancing.*
 Time—*Twelve minutes.*
 Setting—*In one.*

This man and girl seem, from their mannerisms, to be recruits from musical comedy, as they have none of the vaudeville manner. As they stand, they can take a prize spot on any bill for talent, personality and originality.

They open with a duo in which they do some marvelous dancing. The girl, especially, dances as though she had studied long and conscientiously. Her kicks are easy and natural and she does the most difficult things without seeming effort. She is prettily costumed in all her numbers, making three changes. She introduces a pleasing novelty by wearing half hose instead of all the way stockings.

The man is of the Carter de Haven type and build, resembling that comedian to a great extent. He is as limber as they make them and works with the speed and accuracy of an automaton. They don't do half enough as it is, for they are good enough to fill twenty or more minutes. P. K.

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

EIGHTY-FIRST STREET (Last Half)

Walter Ward, and Useless, opened the show after the educational weekly. Ward scored heavily with his difficult bicycle stunts and his finish, in which he rides down a ladder into the audience and back up again, got him several bows. The comedy supplied by the partner is one of the valuable features of the act.

He was followed by the DeForrest Girls, who are described as "two fashion plates in songland." Just why the description is used is not particularly evident, for their clothes are not attractive, nor do they make enough changes to cause comment. Their songs and personalities are sufficient to get them over big, however. They did an excellent routine, containing five numbers in all, and closed to two bows, although they could have taken an encore.

Charles Morati, assisted by Pelham Lynton and a girl, followed. The act kept the house going from the opening to the end. It is one of the most genuinely amusing acts on the boards and has material in it for every sort of audience. Lynton, in the role of a stage Englishman, is as deserving of being featured as Morati. Both are splendid comedians and sing well. It is a pity that Morati did not do more serious singing, as the one number he offered was worth the price of admission.

After the intermission, Burns and Frabito came on and held the stage to continuous laughter for fifteen minutes, after which they took two encores and might have had a fourth, as the applause continued till the next act had started. Their balloon bit is one of the funniest things in vaudeville, and the imitation of a woman undressing, given by the tall one, is a masterpiece.

The Radium Models closed the vaudeville part of the show and were well received. They did six poses, some of which were artistically composed. The feature picture, Douglas Fairbanks in "A Modern Musketeer," closed the show. P. K.

PROCTOR'S 125th ST. (Last Half)

After the overture and the usual Hearst-Pathé News reel, Snowflake, the posing horse, started the ball a-rolling. The act is reviewed fully under New Acts.

In number two spot were Lee and Cranston, who got away only to a fair round of applause. This turn is also reviewed under New Acts.

Another turn reviewed in the New Acts column is Wolf and Wilton, who pleased the 125th street audience.

In number four spot was "The Man Off the Ice Wagon." The man makes his appearance dressed as the typical ice man would be, carrying his ice tongs, and offers five different ballads, every one of which received a generous round of applause.

"The Beauty Fountain," a girl act, followed. Considerable laughter followed the appearance of the midget, who has a remarkable personality and cannot help but be liked by those who see him. He plays the part of Dr. Nutt and, by his wonderful powers can transform ugly girls to handsome ones, tall ones to small ones, fat ones to thin ones, et cetera. After taking one of his own pills he is transformed to a baby and, with his antics, had the audience in convulsions.

In next to closing spot were the Four Harmony Kings, who practically stopped the show. These four colored boys are doomed to remain in vaudeville for some time to come. Their singing is very good. They were forced to do an encore.

In the last position were the Boganny Troupe of Lunatic Bakers, who presented their usual routine of slap-stick tumbling turn. The midgets in the turn brought out all the laughs.

The show was closed with a Triangle Feature. L. R. G.

DE KALB (Last Half)

The show was opened by the Isabelle Sisters, two girls, who try to do a number of things, but fail. The only good thing in the act, and the only thing the audience could hear, was the mandolin specialty by one of them. These girls should cut out either their dancing or playing, and do one thing only.

Mae Marvin, a singer with a fine dramatic voice, followed. She opens with a Chinese number, then does a vampire number, and for a finish sings a specialty song. She scored heavily and earned an encore, for which she sang a patriotic ballad. She has a great deal of personality and wastes no time in getting to work. Whatever success she achieves, she deserves.

The bill was split here by "Out West," Fatty Arbuckle's latest comedy. The vaudeville was then resumed by Ferguson and Sunderland, a man and woman who dance and sing a bit. The man is one of the best eccentric dancers this reviewer ever saw, as he does the queerest, most unthought of steps. His specialty numbers saved the act.

Jessie Hayward and company, in a sketch on stage life, followed. The story is about an actress who dreams of a better life, only to have her dream shattered by the news that he who was to make her the mistress of his home is already married and has a six children.

Frank Mullane was on in the fifth position, and, with his songs and stories, pleased. The bit about singing a popular song in Yiddish is very good but did not seem to get the audience. He earned three encores and sang a patriotic number for each.

Bell and Caron, a man and girl, were the last on the bill. The man bears the brunt of the work, doing several very difficult feats in a finished manner. The show was closed by "The Seven Swans," a feature film. S. K.

RIDGEWOOD (Last Half)

The show was opened by the Aerial DeGroffs, a man and woman who have a good gymnastic-acrobatic act. They have made several changes for the better since last seen by this reviewer.

The second act on the program was Rosamond and Dorothy, two girls, in a high-class musical act that will be more fully reviewed in the New Acts department. "Easy Money," a one-act playlet, with two women and a man, was in the third position. This will also be given a further review under New Acts.

The bill was broken here by "Out West," a comedy, with Fatty Arbuckle. The vaudeville was resumed by Stevens and Lovejoy, a man and a girl, who sing and dance. Their work is good and fast, but the writer still maintains the same opinion he had when reviewing the act before, that they should cut out their singing, as it tends to depreciate the value of their offering. Their routine is well arranged and the dances cleverly worked out. The last number, a whirlwind dance, was the most liked of all of their efforts. They were well received and earned three bows.

Raymond and Caverly, two comedians, were on in fifth place. The act they are now doing hasn't the strength, by one-half, of their former offering. What this team needs is a new line of talk, as most of the gags they use have been heard many times before. Some of them date back to the days of Weber and Fields, when those two were in their prime.

Frank Wilson closed the show. He has a novelty, comedy cycling act. He fell while doing one of his tricks when reviewed, and it upset him, but he was persistent and earned a big hand when he finished.

Following a dancing contest, "The Devil Stone," a feature film, closed. S. K.

AVERT STAGE HAND CRISIS

(Continued from page 5)

their salaries for the week. Complaint was immediately made by the stage hands to Local No. 1 of the I. A. T. S. E., who sent delegates to interview Mr. Morosco early Saturday morning.

The delegates explained the reasons why they considered that Mr. Morosco should pay his stage crew full salaries, and upon the manager's refusal to secede to their request, quickly delivered an ultimatum, the substance of which was to the effect that if the money held back was not forthcoming by Monday morning decided action would be taken.

While there was no plain talk of a strike, the stage hands' ultimatum suggested potential possibilities of one, and it was announced by the I. A. T. S. E. at noon on Monday that Mr. Morosco had agreed to pay full salaries for the week.

Other houses which held out and refused to pay in full on Saturday were the Booth and the Plymouth, in each instance said to be the result of a misunderstanding, which was quickly fixed up on Monday.

There was a slight discussion with Comstock and Gest it is understood, over the Casino stage crew's request for full salary, the Monday matinee money having been deducted from the week's pay on Saturday night. This was also speedily straightened out without any great difficulty on Monday morning.

The Broadhurst refused flatly to pay for the clearers for the missing performance, and only yielded under pressure. Thomas Broadhurst stated to a representative of this paper that he would contest the payment with the I. A. T. S. E. at a later date. The Wintergarden is a nine-show house, ordinarily, and was inclined to argue the point of paying a full week's salary to its stage crew, finally refusing to yield. The Shuberts, however, changed their mind on Monday and fell in line with the full-salary houses, after an intimation had been made by the I. A. T. S. E. that failure to pay might suggest trouble of a definite sort, possibly including the failure of a union stage crew to appear for duty at the Monday matinee.

The Hippodrome, a twelve-show house, held out at first for a one-twelfth reduction, but it was announced at Union headquarters on Tuesday that the full demands of the stage crews had been met. The Empire, owing to the absence of Al Hayman from the city, asked for time to consider the matter. Assurances were finally given by a representative of Mr. Hayman that payment would be made.

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DEATHS OF THE WEEK

FRED. C. EBERTS, a well-known Chicago theatre manager, died on Thursday night, Jan. 23, from pneumonia. He was forty-four years of age, well to do, and leaves a wife, Mary, and a daughter, Nellie Eberts. He was born in Detroit, and had been in Chicago theatrically since 1900.

GEO. H. FISHER, theatrical manager of Ft. Wayne, Indiana, died Jan. 23 from the effects of a short illness following a paralytic stroke. Funeral rites will be performed at the Scottish Rite Cathedral, and interment was in Lindenwood Cemetery.

WILLMOT McNESS, a vaudeville actor, died in St. Vincent's Hospital last week. He was thirty-eight years of age and had been seen on Broadway. He was appearing in "The Little Lord Lyberty" at the time of his death. Funeral services were held in Campbell's Funeral Church.

FRANK FELIX, formerly a well-known musician in this city and a member of the Musicians' Protective Union, died last week at his home in Tillsen, Ulster County, New York, at the age of fifty-eight.

ROBERT A. BAGLEY, a well-known Chicago manager, died in New York at the age of sixty-six. He was spending his annual vacation in the city, when he had an attack of acute intestinal trouble. Funeral services were held at the Winterbottom Funeral Parlor, and interment will be in Chicago.

FRANKLIN RITCHIE, a motion picture actor who had been seen in several Broadway successes, was killed last week when his auto overturned, in Los Angeles. He was appearing in American Film Company's productions at the time of his death.

HEINE GOLDSCHMIDT, a bicyclist, died Jan. 23 at New Haven, Conn., from gas poisoning, aged thirty-nine years. He was born in Germany and joined the Barnum and Bailey Circus in that country to ride the "loop-the-loop." He came to the United States with that show and appeared with it at Madison Square Garden in his "loop-the-loop" act. Later, he fell while doing the act and was so severely injured that he was forced to quit the circus business.

GEORGE LAVONE (George Brust), a former foot-juggler and clown, was struck by a street car on the morning of Jan. 16 in Milwaukee and instantly killed. The deceased was sixty-two years of age and is survived by a wife and daughter (non-professionals) and a son, Al Bruce, the burlesque comedian. He was buried at the Union Cemetery.

DONALD HAROLD, for more than thirty years a popular actor, died Jan. 24 in Baltimore, Md. In his early career he was considered among the best light comedians on the American stage and became famous for his performance of Templeton Fake in "M'Liss," in which the late Annie Pixley starred for many seasons. Harold came from a theatrical family and was a brother of Maggie Harold, who was the wife of

William Davidge 2d, a noted character comedian of his day.

J. W. P. PRICE, a teacher of vocal music, died Jan. 24 at his home in Richmond Hill, Brooklyn, N. Y., from Bright's disease, aged seventy-nine years. The deceased was a native of Wales and studied music under Manuel Garcia and came to the United States in 1877. He gave vocal instruction to many actors and actresses, including Mary Anderson, Julia Marlowe, Marie Cahill, Maude Adams, Margaret Dale, Grace George, Henry E. Dixey and Charles Hopkins. He leaves a widow and a daughter.

MOLLY THOMPSON, in private life Mrs. Edward Garvie, died Jan. 21 at her home in Mt. Vernon, N. Y., from pneumonia. She was born fifty-one years ago and made her stage debut when two years old. As a young woman she may best be remembered as the feature in "A Pair of Jacks," "The Hustler" and other farce-comedies. She became famous as "the American Girl" throughout South Africa, Europe and Australia; returning to the United States in 1896 she met and married Edward Garvie. Shortly afterwards they played jointly in several of Chas. H. Hoyt's farces, including "A Black Sheep," "A Day and a Night" and "A Trip to Chinatown," and then a starring tour in "Mr. Jolly of Joliet." One of their best remembered performances was as the song and dance team in "Champagne Charlie," with the late Pete Daly. She retired from the stage in 1908. Her husband was playing with Savage's "Toot-Toot" Company when, because of her illness, he was summoned home from Washington. Besides her husband Mrs. Garvie is survived by her father, John Thompson, who is also on the stage, and a sister, Majorie Thompson.

HARRY W. LEONARD, formerly an actor and singer, died from heart disease on Jan. 21 while visiting friends in this city. The deceased was born in England fifty-five years ago and came to this country at the age of thirty. He appeared here on the dramatic stage and also sang baritone roles with the Metropolitan Opera Company. Of late years he had devoted much of his time to playwriting. His wife survives him.

BURT C. HOLCOMB, a showman of long standing, and lately with DeRue Brothers' Minstrels, was burned to death in New Rochelle, N. Y., on Jan. 13. The remains were taken to his home in Torrington, Conn., for burial on Jan. 16.

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A new comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

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By C. W. Bell and Mark Swan with FLORENCE MOORE & JOHN CUMBERLAND

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William Courtney and WISE

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A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

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Biggest comedy hit in years. Seats 10 weeks in advance.

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Next week—"BIFF-BING-BANG."

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SIGHT SEERS
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"IS THERE A LETTER FOR ME?"

MOTION PICTURES

NEW YORK EXPO. TO BE HELD OCT. 5th

FILM MEN SET DATE FOR SHOW

It was definitely decided after a series of conferences held last week between representatives of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, to hold the next Movie Exposition at the Grand Central Palace, New York, on October 5 to 13, inclusive. The exposition was originally scheduled to start the week of February 2 but, owing to the proclamation of the Garfield fuelless holidays and general adverse conditions, it was thought better to postpone the affair until what is hoped will be a more propitious time.

Another factor which had a direct bearing on the decision of the picture men to change the date of the New York exposition until the Fall is the present badly congested condition of railroad traffic. Hundreds of out-of-town exhibitors had planned to attend the big film show this year, and the inability of those coming from distant points to make proper railroad arrangements was a matter that had been worrying space holders with merchandise to sell considerably.

While the public is expected to patronize movie expositions to a certain extent, the primary reason for holding them is to interest the exhibitor in something the producer or accessory man has to sell and, with the present unsatisfactory conditions in mind, the space holders and concessionaires, in addition to any patriotic feelings they may have had for postponing the exposition were undoubtedly a bit dubious about the chances they would run when it came to making their displays profitable.

The producers' and exhibitors' organizations tendered a vote of thanks to E. V. P. Ritter, who heads the company which controls the Grand Central Palace, for extending the courtesy of postponing the show until October. It is said that there was some difficulty about arranging the postponement at first, but, according to report, both sides made certain concessions, which cleared the way for a satisfactory settlement.

CHILD STAR RETURNS TO SCREEN

Mildred Rankin has been cast by Director William Humphreys, of the Ivan Film Company, to appear in his latest success, "The Unchastened Woman."

Miss Rankin will be remembered about eight years ago as one of the best child actresses on the screen. One of her successes was in "Vasco, the Vampire," a production entirely enacted by children, in which she was featured. The Universal Film Company produced the picture.

She has since graduated from school, and will be seen for the first time since her return to the screen in "The Unchastened Woman."

SUNDAY FILM CASE DEFERRED

ALBANY, N. Y., Jan. 26.—Owing to the absence of Judge Cuthbert W. Pound, the Schenectady motion picture exhibitors did not make their application to-day for a stay of execution of the judgment of conviction in the case of Vincent Berghtröm for giving Sunday motion picture exhibitions. The application for the stay was to have been made in the hope of its being granted until final arguments are heard in the matter of Sunday films before the Court of Appeals Feb. 28, that it might have the effect of allowing the theatres to open Sunday pending the decision.

EXHIBITORS' CIRCUIT FORMED

PITTSBURGH, Pa., Jan. 22.—At a meeting of exhibitors held last Sunday, at which about fifty exhibitors were present, and a number of out-of-town men were represented, by proxy, the first temporary organization for an exhibitors' circuit was formed. From discussions throughout the meeting, it was apparent that the exhibitors have not only come to a thorough realization of the evil and vicious combinations existing in the industry, but they seem to be in a fair way to apply efficacious remedies. The organization will be known as the Tri-State Exhibitors' Circuit, and will work in conjunction with other circuits, taking in exhibitors of Western Pennsylvania, Eastern Ohio and West Virginia.

This circuit is not affiliated with any organization; therefore all bonafide exhibitors can become members. A. J. Barthell, former president of the Exhibitors' League of Western Pennsylvania, is busily engaged arranging details, and will present his final report at the next meeting.

McCUNE LOSES DIXEY SUIT

Henry E. Dixey won a suit in the Municipal Court this week instituted by Gustave E. McCune, who stated that he had obtained an engagement for Dixey with the Universal Film Co., to work in a picture. He stated that Dixey was to receive \$3,000, and was to pay him 10 per cent.

Under cross-examination, McCune testified he was doing business as a "theatrical broker" and "publicity specialist," with offices in the Candler building, and admitted he did not have a license to conduct an employment agency. The defendant's attorney, S. H. Wandell, without putting a witness upon the stand, then moved for a dismissal of the case, stating that the transaction disclosed by the plaintiff's evidence came clearly within the business of conducting an employment agency under the provisions of the employment agency law, and that the plaintiff was not entitled to any recovery, which motion the Court upheld.

HOBART HENLEY SUING ASTRA

Hobart Henley has started an action against the Astra Film Corp. for the amount of \$2,000, through his attorney, Nathan Burkan.

It appears that on October 13, 1917, Henley made an agreement with Astra whereby he was to act as a director for the company for the period of one year, at a salary of \$500 per week for the first six months, and \$600 per week for the balance of the year. The first picture made was "Mrs. Slacker," but before it was completed the old contract was cancelled and Astra agreed to pay him his current week's salary and an additional \$2,000 for the picture. The picture was completed December 21, but no part of the \$2,000 was forthcoming, he charges.

TRIANGLE OUTDOES ITSELF

The producing forces at Triangle's Culver City studios have outdone themselves in establishing a new record for work. They have completed three productions in one week, their schedule being only two. The finished pictures are: "The Sea Panther," with William Desmond; "A Soul in Trust" and "The Hard Rock Breed."

ETHEL BARRYMORE SUES BRENON.

Herbert Brenon has another suit on his hands in the case of Ethel Barrymore. It appears that Brenon made a contract with her to appear in "The Lone Wolf," for which she was to receive \$2,000 per week for a period of five weeks. She was never put to work, she charges.

FILM CO. ASSIGNS

The Sheer Bernstein Enterprises, Inc., has made an assignment for the benefit of creditors to Moses H. Rothstein.

STATE CENSORS PLANNED BY VIRGINIA

UPLIFT BILL INTRODUCED

RICHMOND, Va., Jan. 31.—A legal board of censorship of motion pictures may become a reality in this State, if a bill is passed which was introduced into the General Assembly this week. There is little doubt felt here that the bill will go through, although concerted action on the part of motion picture interests may help defeat it.

The bill was introduced by Representative J. P. Jones, a new member from this city, and, in its statement of aims, it promises to "purify and elevate the standards of the motion picture." The bill has been turned over to the Committee on Public Welfare, which will grant a hearing to persons interested before action is taken.

The measure provides for the establishment of a board of three, who will see every foot of film planned for exhibition in the State. They will have absolute power to cut out anything which, in their judgment, is unfit for the people. There is no court of appeals provided for in the bill, which makes it a little more stringent than previous measures of the same sort in other states, where an appeal board is included. The censors will receive from \$2,500 to \$3,000 a year from their work, it is estimated, although the bill provides no definite emolument.

The measure was originally framed, it is believed, to meet the demands of a women's social uplift organization here. Practically all the churches and moral improvement societies have rallied to its support, and it is expected to pass the House with ease, since the members of that body have already shown their tendencies by passing the prohibition ratification. That it will pass the Senate, however, is in doubt. Several of the Senators have expressed their belief that it would lose out here.

FOX FILMS QUIT NEW JERSEY

TRENTON, N. J., Jan. 26.—The Fox Film Corporation, which carries on business under its original New York charter, and also had a charter to do business in New Jersey, yesterday filed a certificate with Secretary of State Martin, which stated that the Fox concern had ceased to transact business in this State, and had revoked the appointment of Nat Beier as the agent of the Newark headquarters. The certificate was signed by William Fox.

FOX CHANGES PROGRAM

Due to the fuel order, several new releases on the William Fox program have been delayed and, in order to accommodate his exhibitors, he has placed "Treasure Island" and "Trouble Makers" on the release program instead.

FILM ACTOR BECOMES AVIATOR

MIAMI, Fla., Jan. 28.—Rudolph W. Cameron, husband and leading man of Anita Stewart, arrived from New York today to join the aviation corps of the United States Army.

ALICE BRADY HAS RUSSIAN FILM

The next Alice Brady Select release will be a Russian subject, work on which has already been begun, under the working title of "Ruthless Russia."

"THE SHUTTLE" FINISHED

Constance Talmadge has finished her work on "The Shuttle," and the film is now being titled and cut.

ANITA STEWART IS MRS. CAMERON

That Anita Stewart is the wife of Rudolph Cameron, was developed last Friday in the Supreme Court in the course of the Vitagraph's suit for an injunction to restrain the motion picture star from acting for any other concern. Cameron is leading man in Miss Stewart's company, and the marriage took place some time ago, but was kept secret for business reasons.

FILM DISTRIBUTORS WORRIED

The express embargo is causing picture makers much anxiety. The uncertainty of shipping film is bad now, in the Middle West particularly, but distributors fear that conditions will become worse. It was to offset this possibility that the National Association has secured from the post office authorities a ruling which permits the sending of reels of film by parcels post.

WALSH BREAKS THREE RIBS

George Walsh is in the Polyclinic Hospital suffering from three broken ribs. The accident occurred near Pelham, whither Walsh had gone for a country walk. He slipped on the ice and fell heavily, fracturing the ribs. He will be laid up for two weeks or more. He had just finished a feature picture when he was injured.

NEW FIRM IS FORMED

The Hesperia Films, Inc., is the latest addition to the rapidly growing number of exploitation concerns. The newly formed company, of which Edgar O. Brooks is vice-president and general manager, will handle big features only in the United States, Canada, Cuba and Central and South America.

KEENEY CHANGES TITLE

The first production to be made by the Frank A. Keeney Pictures Corporation will be "A Romance of the Underworld," in which Catherine Calvert will be starred. "The Girl Who Saw Life," which was scheduled as the first picture, will be produced later on.

PETROVA GOES TO FLORIDA

Madame Olga Petrova, who is starring in her own productions with her own company, left last week for Florida to get the exterior scenes for "The Life Mask." She was accompanied by her director and company of players.

CONGRESS SEES FIRST WAR FILM

WASHINGTON, D. C., Jan. 29.—Members of both houses of Congress to-day saw the first official exhibition in this city of "The Re-making of a Nation," which was produced under official auspices.

TALMADGE FEATURE READY

Work on "By Right of Sacrifice," which is to be Norma Talmadge's next Select release, has been finished, and the picture will be released in two or three weeks.

TUCKER REPLACES KENNEDY

Aubrey M. Kennedy, formerly managing director of the Goldwyn Pictures Corporation, has resigned. He has been replaced by George Loane Tucker.

PATHE CHANGES COMEDY DATES

Beginning February 3, Pathé will release a one-reel Harold Lloyd comedy every week, instead of a two-reel comedy every two weeks.

CHARLES RAY SEEN AT RIVOLI

Charles Ray, in the Paramount picture "The Hired Man," is the feature film this week at the Rivoli.

Wall Street News—All Stock Advancing.

RAYMO

Up 20 Points.

"MY OWN UNITED STATES"

Frohman Amusement Co. Seven Parts.

Cast.

Lieutenant Philip Nolan,
U. S. A. Arnold Daly
Lieutenant Philip Nolan,
U. C.
Philip Nolan
Colonel Aaron Burr.....Charles E. Graham
Colonel Alexander Hamilton,
Duncan McRae

Captain Rene Gautier.....Sydney Bracey
President Thomas Jefferson.....P. R. Scammon
General Wilkinson.....Edward Dunn
William Bayard.....Claude Cooper
Andrew Jackson.....F. C. Earle
Story—Dramatic. Written by Anthony
Paul Kelly. Produced by the Frohman
Amusement Co. Features Arnold Daly.

Remarks.

The story of this film is practically "The Man Without a Country." The opening depicts a father telling his son that he should enlist in the army, but the son thinks otherwise. The father then tries to convince him that it is his duty and relates the story of his ancestors, which date back to the birth of the nation, when his great grandfather had been made the tool, unknowingly, of Aaron Burr, who tried to establish a province of his own in Texas.

When the plot is discovered, Nolan is taken as one of the conspirators. At his trial for treason he curses the United States and says that he hopes he may never hear the name again. In punishment, he is put aboard the United States Frigate Constitution and orders are given that he shall never hear any word of his country and that the name should never be mentioned to him as long as he lives. After years of agony and suffering in repentance for his mistake, the Constitutional government finally engages in battle with the Moroccan, the African raider. He escapes from his cell and is just in time to prevent the blowing up of a powder magazine. In the meantime, a son has been born to his wife in America and this son in turn has married. The married man is a lieutenant with the Yankee troops at Vicksburg and in that battle gives his life for his country. The traitor, on board the Constitution, dies with the flag pressed to his lips. After the story is completed the son of the narrator decides to enlist.

The picture presents a strong appeal for enlistment. The scenes are well directed and the principles fit right into their parts. The locations are well chosen and the battle scenes between the Constitution and Moroccan, also of the battle of Vicksburg are wonderfully realistic and vividly portrayed.

Box Office Value.

Three days.

"THE WIDOW'S MIGHT"

Released Jan. 28, by Paramount.

Lasky. Five Reels.

Cast.

Dick Tavish.....Julian Eltinge
Irene Stuart.....Florence Vidor
Horace Hammer,

Gustave Von Seyffertitz
Mrs. Pomeroy Pomfret.....Maym Kelso
RedJames Neill
PeteLarry Steers
CobGeorge McKenzie
Story—Dramatic. Written by Marion
Fairfax. Directed by William C. De-
Mille. Featuring Julian Eltinge.

Remarks.

This is a story written especially as a vehicle for Julian Eltinge's impersonation of a woman character.

It tells how Dick Tavish, a wealthy young man, in order to aid some cowboy friends of his and prevent them from being robbed by a rich landowner, impersonates a young widow, wins the landowner's confidence, gets evidence against him of crooked dealing and saves his friends, incidentally winning a girl's promise to become Mrs. Dick Tavish.

Eltinge's work was truly remarkable. The entire cast did good acting, and the direction was O. K.

Box Office Value.

Full run.

FEATURE FILM REPORTS**"LIMOUSINE LIFE"**

Released Feb. 10.

Triangle. Five Reels.

Cast.

Minnie Wills.....Olive Thomas
Moncure Keltz.....Lee Phelps
Jed Bronson.....Joe Bennett
Gertrude Muldane.....Lillian West
Miss Wilkins.....Virginia Foltz
Mrs. Clara Malvin.....Lottie Du Vaulle
Mr. Wills.....Harry Rattenberry
Mrs. Wills.....Alberta Lee
Jasper Bronson.....Jules Friguet
Mrs. Keltz.....Lillian Langdon

Story—Comedy. Written by Ida M. Evans.
Produced for Triangle by Jack Dillon.
Features Olive Thomas and Triangle
Players.

Remarks.

Minnie Wills, a small town girl with big town ideas, leaves home for Chicago, in order to get a taste of limousine life. She gets work in a modiste's shop and proceeds to enjoy life.

Moncure Keltz, millionaire and founder, is attracted by her and tries to win her. She, however, knowing his many love affairs, is cautious, and his attempts to win her are vain. She gets a promise of marriage from him, and, when he sees that she means business, he tries to free himself by giving her all the gifts he can think of. Minnie accepts the gifts, goes back home, and marries her sweetheart, Jed, whom she has loved all the time, and with Keltz' money they go into business and prosper.

This picture is pure comedy from beginning to end, and is highly amusing. Olive Thomas does good work as Minnie and wins sympathy for the wise little girl. The supporting cast does capital work, and the scenery, photography and direction are good.

Box Office Value.

Two days.

"THE HOPPER"

Released Feb. 10.

Triangle. Five Reels.

Cast.

MangThomas Kurihara
Wilbur Talbot.....George Hernandez
John Wilton.....Walt Whitman
Muriel Wilton.....Irene Hunt
Roger Livingston Talbot.....Eugene Corey
Roger Livingston Talbot, Jr.,
Peaches Jackson

The HopperWilliam V. Mong
MaryLillian West
HumptyLouis Durham

Story—Comedy. Written by Meredith
Nicholson. Produced for Triangle by
Thomas N. Heffron. Features George
Hernandez, Walt Whitman and Triangle
Players.

Remarks.

Wilbur Talbot and John Wilton are two antique collectors whose children, Muriel and Roger, are engaged. A great enmity exists between the two old men because one has got something the other wanted.

Muriel and Roger have a little baby boy who becomes lost. A former crook, known as "The Hopper," has the child, and, in order to find out how to return it, without being arrested as a kidnapper, he burglarizes the child's house. Muriel catches him and tells him of the feud and hardships it has wrought, and makes him promise to do a job for her, it being to steal one of the antiques from each house, and, at the opportune time, return them, thus ending the feud. "The Hopper" does so, and when the hatred between the two old men is at white heat, he returns the antiques, but threatens to destroy them if the old men do not stop their quarrel. Rather than see their treasures destroyed the men exchange them and all ends well.

This picture is a very good comedy offering. The roles are nicely handled and the situations well worked out. The photography and direction are good.

Box Office Value.

Two days.

"A MOTHER'S SIN"

Vitagraph. Five Reels.

Released Jan. 28.

Cast.

Patrick Yardley.....Earle Williams
Celia Graham.....Miriam Miles
Mr. Yardley.....Ernest Maupain
Vincent Tessier.....Denton Vane
Rev Francis Vivian.....Fred Peters
Maxton.....Charles Horton
Rosa.....Louise Du Pre
Mrs. Ryde.....Eleanor Lawson

Remarks.

Patrick Yardley, residing in London, leads a gay life. He has a crook as a valet. Through his gambling activity he finds himself in debt and calls on his father to help him out.

The older Yardsley was deserted early in his married life by his wife and decides to get even by cutting off his son's allowance because the son resembles the mother so closely. He is also taking care of a nephew who has betrayed a girl, having assumed the name of the son to accomplish it. The father makes a new will when he learns that his nephew has besmirched the name of Yardsley and hides it in a book just before he expires from heart trouble. The old will is read and the son is disinherited and the nephew gets the estate.

The nephew then tries to win the love of the son's sweetheart and nearly succeeds when the valet, who has been doing the blackmail stunt, kills him. The new will is found then and the girl returns to Patrick to marry him.

The story is commonplace, but enhanced with picturesque settings and splendid photography. Earle Williams, as Patrick, has very little to do and the picture in general lacks action. The picture becomes impressive at but one moment when it endeavors to show that a woman's intuition is sometimes more worthy of consideration than her faith. As a feature the picture will pass on account of the beauty of its settings, but, as a whole, it lacks comedy relief, dramatic essence and entertainment.

Box Office Value.

One day.

"THE STUDIO GIRL"

Cast.

Celia Laird.....Constance Talmadge
Frazer Ordway.....Earle Foxe
Adriana Peroni.....Edna Earle
Obediah Daw.....John Hines
Mrs. Daw.....Gertrude Norman
Harriet Farnum.....Isabel O'Madigan
Rachel Farnum.....Grace Barton
Dr. Walter Grierson.....Ferd Tidmarsh
Story—Comedy. Written by Pierre Veber
and Henri de Gorsse, and adapted by
Paul West. Produced for Select by
Charles Gyblin. Features Constance
Talmadge and Earle Foxe.

Remarks.

Frazer Ordway, a New York artist, is in ill health, and his doctor advises him to go on a vacation. Adriana, Ordway's fiancée, and the doctor, are in love with each other. While at Sea Cliff for his health, Ordway meets Celia, a pretty little miss, who is tired of the life in a New England village. She insists that he teach her art and then take her to New York when he goes.

Their many meetings and close association causes quite a stir in the village, with the result that Ordway is forced to leave. Celia hides in his car and when he discovers her, Ordway puts her on a train, thinking she will go home. But, when he arrives in the city he goes to his studio, and there is Celia. Not knowing what to do, Ordway goes to his friend the doctor, and asks him to straighten things out. The doctor, though, tells Adriana all about it and there is trouble brewing, until Ordway, realizing that he really loves Celia, marries her, and all ends well.

This is a delightful, clean comedy, and is well directed, the roles being capably handled. The scenery and photography are good. The picture should go with any kind of an audience.

Box Office Value.

Full run.

"THE HIRED MAN"

Paramount. Five Parts

Cast.

Ezry Hollins.....Charles Ray
Caleb Endicott.....Charles French
Walter Endicott.....Gilbert Gordon
Mrs. Endicott.....Lydia Knott
Ruth Endicott.....Doris Lee
Stuart Morley.....Carl Ullman

Story—Comedy drama. Written by Julien
Johnson. Produced for Paramount by
Victor L. Schertzinger. Features Chas.
Ray.

Remarks.

This is another of the Ray farm story-series. Ezry, an ambitious farm hand, is in love with Ruth, the daughter of his boss. Morley, son of the bank president, is also in love with her. Ezry has saved some money and is on his way to college. Walter, Ruth's brother, has stolen some of the bank's money and, as the books are to be examined, is afraid that he will be sent to jail. He appeals to Ezry, and he gives Walter all of his money.

Ezry then returns to the farm and Endicott is suspicious. One night Morley finds Ruth teaching Ezry how to dance, and in his jealousy, tells her father, who suspecting the worst, discharges Ezry. That night the Endicott house is set afire by Walter, and Ezry is blamed. Ezry saves Ruth and her brother Walter, who confesses to the bank robbery, and the fire, and all ends well, Endicott, announcing that Ezry is his future son-in-law.

The picture is one with a heart appeal, and should please anywhere. How Ezry, a farm hand, gives up the only thing that meant anything to him, in order to shield the brother of the girl he loves, is graphically told in this five-reel production. The acting is good, as is the direction and photography.

Box Office Value.

Full run.

"STELLA MARIS"

Artcraft. Six Reels.

Released Jan. 21 by Paramount.

Cast.

Unity Blake.....Mary Pickford
Stella Maris.....Conway Tearle
John Risca.....Camille Ankewich
Louise Risca.....Ida Waterman
Lady Blount.....Herbert Standing
Sir Blount.....Josephine Crowell
The Nurse.....Mrs. Coonleu

Story—Dramatic. Written by Wm. J. Locke.
Scenario by Frances Marion. Directed
by Marshall Neilan. Featuring Mary
Pickford.

Remarks.

In this picture, Mary Pickford plays two roles and proves herself to be a very versatile actress. Her makeup for the two roles is so distinctly different that, at times, it appears impossible that one person is assuming the two characters. In the title role she is Mary Pickford, making Stella a most charming person. But it is in the character of Unity Blake that she surpasses herself. Her makeup is so remarkable that her identity is lost, while her acting is so artistic that she sinks her individuality.

The story is about Stella Maris, a young woman who has been paralyzed from childhood and who is finally restored to health. She falls in love with John Risca, who is married to a worthless drunkard. Unity Blake, a waif, comes into their lives. John is kind to her and she loves him. She knows John and Stella love each other and cannot marry while Mrs. Risca lives. Unity, to bring them happiness, kills Mrs. Risca and then herself, leaving a note that it was done because of love for John.

The direction and photography are excellent, and, as a whole, it is about the most striking Mary Pickford film that has been shown.

Box Office Value.

Full run.

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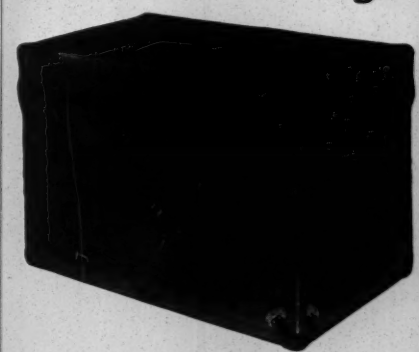
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